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A SKETCH OF THE LIFE OF JULLIEN.

(Continued from our last.)

DURING the three years and a half which elapsed between the birth of the subject of this memoir and the period at which we are now arrived, the child, as we have hinted, had been left to the superintendence of the honest people of the *chalet*, who took the utmost care of him, and became as attached to him as if he had been their own. A robust and healthy peasant—a "*montagnarde de pur sang*"—was provided him for nurse; and under her tutelage the little Jullien grew stout and strong, and was more than a match, at play or at squabble, for any of the mountain children in the vicinity, as old and older than himself. He was not of a petulant or quarrelsome disposition; on the contrary, he was mild and docile, and fond of caressing as of being caressed; but if roused by what, even at his tender age, he conceived to be an injustice (more especially when committed towards another than himself) he waxed wroth and ungovernable, and became terrible in the demonstration of his anger. He was extremely fond of wandering alone, and clambering up the hills, in order to attain points regarded by the aborigines as inaccessible to any living thing but the chamois or the eagle. It was in the course of one of these solitary rambles that the boy narrowly escaped falling a prey to one of the beaked and feathered emperors of the Alps. The lightness of his clothing saved him. The bird, previously unperceived by Jullien, had dropped on him unawares, and seized him by the girdle. He had scarcely risen a few yards, however, when the girdle, which was made of tortoise-shell, snapped in twain. The child fell upon an inclined plain covered with thick underwood, and was miraculously unhurt; while the noble bird, affrighted at the misadventure, soared up with one-half of the girdle in his beak, and a portion torn from the thin garment (made of a sort of leather), which it had served to clasp in his claws. A chamois hunter, who was luckily passing at the time, and had marked the eagle for his gun, was afraid to fire while the child was suspended in the animal's dangerous gripe; but, no sooner did he perceive it fall, than he took aim and shot the eagle. After some little difficulty, the honest fellow found out the spot where little Jullien had tumbled. To his great delight he discovered that the child (whom he at once recognised as the sprite of the *chalet*—"le *furfadet du chalet*," as he was termed by the hardy mountaineers in the neighbourhood), was safe and sound—sprawling on its back, and laughing with unconscious wonderment, as though something funny had happened which had immoderately amused him. It is

needless to say how delighted were the cottagers at the wonderful escape of the child, and how grateful to the skilful chamois hunter, but for whose unerring gun, the life of our hero would have been brought to an untimely close.

Every Sunday, and sometimes oftener, the mother and the three little sisters of Louis George Jullien came from Sisteron to the *chalet*, to visit him, and report progress to Antonio on their return. One November day, however, when the extreme cold seemed to prophesy a rigorous winter, the parents consulted together, and, after a long discussion, resolved to bring the child away from the *chalet*, to pass the inclement season at their own abode in Sisteron. The following day was fixed for the expedition. The weather had entirely changed, however. The clouds had vanished; the frost had melted; and, as Wordsworth says—

"The snow did fare ill

On the top of the bare hill;"

blue sky prevailed, and the green fields slept in the sun. It was, indeed, an autumn day, with that special atmosphere of *azure*, rarely known but in the French Alps, or in the North of America. With spirits elevated, and lungs dilated by the exquisite freshness and purity of the air, Antonio Jullien, his wife, his three daughters, and a few friends of the family (including the curate, whose acquaintance with the Julliens had ripened into the closest intimacy) set forth, early in the morning, on foot, in the direction of the *chalet*. Nothing happened in the way to disturb the universal serenity; and at ten o'clock, under the influence of a lovely sun, with the music of birds and the hum of insects (the melody and under-current of accompaniment in nature's harmony—unsurpassed even by Beethoven, the "*Sound-Poet*") to enliven their ears and cheer their hearts, the party reached the *chalet*, unexpected by the inmates.

Seeing such a large party arrive, the worthy peasants at once guessed the errand upon which they had come. With tears in their eyes, and sobs that nearly choked their utterance, they simultaneously exclaimed—"You are going to take away our infant! You are going to rob us of our little sprite!"—"Yes," rejoined Antonio Jullien, after a moment's unfeigned emotion—"Yes, my good friends. Where is he?—where is my son?"—"He is out of doors"—"Where?"—"There—down in the little valley to the left. He goes there every morning, with our daughters, Faustine and Bienaimée, who tend the flock. It is good for him, and makes him strong and healthy."

The whole party, accompanied by the family of the pea-

sants, descended together, and in a short time reached the foot of the chestnut covered hill, on the forehead of which the *chalet* was built: A picturesque and fascinating *spectacle* presented itself to their view. A "*bas fond*" (pass the word) of prairie, such as travellers admire throughout the Alps of Switzerland and the Tyrol, traversed by a stream of pure water, descending in a cascade, from the summit of the opposite mountain, the sides of which were sprinkled, at intervals, with goats, climbing up to the most remote and barely accessible spots, and assailing rocks and cliffs, with rugged tops and perpendicular flanks, munching the wild flowers and aromatic plants, their nourishment, until the eye became dizzy with beholding them, formed one great section of the *tableau*. At the back of the picture, on a narrow plain of miniature table-land, two young and comely maidens (the daughters of the *chalet*), leaning upon a rock, which had been crumbling for ages, and was richly covered with moss and fern, were observed, stationed, as sentinels, to watch the goats, that leaped and gambolled, to the infinite delight of little Jullien, who took part in their play with joyful cries and childish manifestations of delight. The boy, indeed, seemed quite at home among his bearded and fourfooted associates; he appeared to enter into their freaks with relish, and to understand them as readily as though he was one of the herd. It was far more like a school-boy in holiday-time, surrounded by his friends and play-mates, than a little human being in the midst of a leaping company of goats and kids. The *spectacle* arrested the attention of Antonio and his companions, who contemplated it for some minutes, with equal curiosity and gratification. At length they attempted to approach the vivacious herd, when the animals took fright, and followed by the boy, climbed up the mountain with such rapidity that the parents and, indeed, every one of the party, were struck with terror. Their surprise, if not their trepidation, however, was redoubled, when, as if by general consent, the kids commenced to suckle their dams; and a beautiful white goat surrendered its milk to the child, as though it had been of its own kind, and its own progeny.* Little Jullien seemed quite as *au fait* at the ceremony as any of the kids; and in answer to the anxious inquiries of his parents, the young herdsmaids explained that the white goat in question was their particular pet, and had been accustomed to remain in the house during the winter; that, from his tenderest infancy, the boy had acquired the habit of suckling it daily from the time he was weaned; that the nurse approved of and encouraged the practice, which was, moreover, a very common one among the Alpine people; and so natural was it to the animal, that, in the present instance, the white goat would scarcely permit a kid to approach it, entertaining a singular and decided preference for the child. Though not a little astonished by this recital, the strength, vigour, and uncommon beauty of the boy, considering his age, thoroughly satisfied the parents that the

* The custom of allowing goats to be suckled by children is not confined to the Alps. It exists in many parts of Wales.

system of nurture which had been sanctioned by the inhabitants of the *chalet*, although "*tant soit peu*" agrarian, was not unwarranted by the result. This, however, did not alter the resolution they had come to of taking their son to Sisteron, the question of his education having assumed a grave importance in their eyes, and the intense desire of the father to make him a musician overcoming all other considerations.

After many long adieus, after many kisses watered by tears, the tribute of parting affection bestowed upon the child by each and all of the inhabitants of the *chalet*, Antonio took leave of them, making several little presents to the honest mountaineers, and promising to bring the child to see them often. On their part, they engaged to pay Antonio a visit at Sisteron on every market-day.

The little party had not gone very far on their journey homewards, when one of the young girls of the *chalet* came running after them, out of breath with speed, and cried at the top of her voice—

"Ha! Ha!—We forgot to tell you never to let anyone sing, or play the flute while the child is present; if you do, you will kill him!"

(To be continued.)

SACRED HARMONIC SOCIETY.

The following is the whole report for the year past, which will, doubtless, interest many thousand of our readers:—

The 20th annual general meeting of the members of the Sacred Harmonic Society was held at Exeter Hall, on Friday, 6th May, Mr Harrison, the President of the Society, in the Chair. There was a full attendance of members. The Secretary, Mr. Brewer, read the report of the committee, from which the following particulars are abstracted:—

The number of members and subscribers at the several quarterly periods of the year has been as follows:—

At Lady Day	613
" Midsummer	662
" Michaelmas	658
" Christmas	750

At Christmas of the preceding year the number was 642 only; which shows an increase in the past year of 108, a greater augmentation than has occurred at any other time during the last thirteen years:—the number at the close of the past year was higher, by upwards of 50, than had ever before been recorded on the lists of the society.

The weekly rehearsals, which have always formed an important part of the plan and operations of this society, have during the past year been held as regularly as was practicable. They were, for the most part, held in the lower hall, which the society has for many years rented of the directors of Exeter Hall, expressly for that purpose, but on several occasions in the last year, as well as in former years, it was found necessary that they should be held in the large hall, and on some other evening than that which the society has generally devoted to the purpose.

Finding by experience that the limited space of the small hall would not allow of the rehearsals being so fully attended as was desirable, the committee anxiously turned their attention to the best means of obviating that and other serious inconveniences; and in the hope that, by providing more extended accommodation, they would not only be promoting the comfort of the members and others connected with the society, but also be securing the means of attaining increased efficiency, as well as other important advantages, they have entered into an agreement with the directors of Exeter Hall for the regular occupation of the large hall by the society, for either a rehearsal or concert once a week during the season. In

connexion with this arrangement, it was deemed expedient, and, indeed, found necessary, for the reasons stated in the circular issued at the time to persons belonging to the society, to alter the evening of meeting from Tuesday to Friday, an alteration which received the sanction of the general body of the society, in the recent revision and settlement of the rules. As there is every reason to believe that this change will diminish the frequency of the claims upon the time and attention of members and assistants, the committee feel that they may very properly press with some urgency the importance of a regular and punctual attendance at rehearsal on the part of all persons who are connected with the society's orchestra; and they trust they may rely with confidence upon this appeal being responded to in a manner which will indicate a becoming interest in the society's efficiency and well-being. The committee are at all times unwilling to increase the stringency of the society's regulations, but as *punctual and regular attendance can alone secure efficiency of performance*, they feel that they would not be acting up to their duty to the society, if they should hesitate to dispense with the assistance of any members of the orchestra who do not comply with these reasonable and essential requirements.

The high position accorded to the society renders it more than ever requisite that a continual effort should be made to maintain for it an unquestionable pre-eminence, and to secure every opportunity for promoting still further advancement. If any stimulus for continued and increased exertion were wanting, besides the love of excellence for its own sake, it may be found in the establishment of various other musical institutions, which are now anxiously competing for public patronage and support. In alluding, however, to this fact, the committee do not wish it for a moment to be supposed that they consider these new societies in the light of opponents; the only rivalry they would foster is a desire for increased excellence of performance and usefulness to the art; and they entertain a confident assurance, that, with the materials of which the society is composed, and under the able guidance of its distinguished conductor, Mr. Costa, it is only necessary for each individual in the society to use his best endeavour to uphold its character and efficiency, in order to ensure for it a continuance of the highest reputation and honours.

The number of concerts in last year was nineteen, a number which, with the exception of the Exhibition year, 1851, has never been exceeded, and has only twice, and at distant intervals, been equalled in any one year. Of these nineteen performances, twelve were subscription concerts, which is a larger number than was given in any of the five preceding years. The number of subscription concerts, as stated in the last annual report, has usually been ten.

In the concerts of last year ten distinct works were produced, amongst which were two that were performed by the society for the first time, namely, Spohr's "Calvary," and Mendelssohn's "Christus;" and with regard to the former of these, the committee have the gratification of recording that the performance was attended by the gifted and venerable composer of the work, Dr. Spohr, whom it will be remembered the society has the honour of ranking amongst its honorary members, and who had not until this occasion been in this country since he visited it at the invitation of the society, to conduct three performances of his works in July, 1847.

Of the other works performed last year, two, viz., Mendelssohn's "Hymn of Praise," and his "Athalie," had not been performed for three years; Spohr's "Last Judgment" had been two years unperformed; and the remaining works, "Elijah," "Samson," "Israel in Egypt," "Creation," and "Messiah," were included in the list of the year before the last.

Since the last annual report, the committee have had the pleasure of receiving donations to the society's library from the Rev. F. J. Stainforth; Sir George Smart; Mr. Costa; Mr. Richard Clark, Lay Vicar of Westminster Abbey, &c.; Mr. George Townshend Smith, Organist of Hereford Cathedral; Mr. James Stimpson, Organist of the Town Hall, Birmingham; Mr. Joseph Thomas Cooper, Organist of St. Paul's Church, Islington; Miss Dowling, Organist of Trinity Church, Islington; Messrs. Ewer and Company, Music Publishers; Mr. Thomas Brewer; Mr. John Stewart; Mr. James Milbourne; Mr. Thomas Watkins; Mr. William Henry Husk; Mr. John Goss, Organist of St. Paul's Cathedral; Mr. J. Ella, Director of the Musical Union; Mr. J. Oliver Mason; Or-

chestral Steward of the Birmingham Musical Festival Committee; the Chevalier Neukomm; Mr. A. Jeffries; Mr. Joseph Hart, and Mr. Deane.

The committee beg to recall to the recollection of the members, that in their report two years ago, they announced that the greatly increased extent of the society's library, and the imperfect nature of the catalogue which had been previously kept of it, having rendered it advisable that a new and more complete catalogue should be prepared, they had gladly availed themselves of an offer to undertake the same, which had been most kindly made by one of their body, Mr. William Henry Husk. It affords them much gratification now to report that the task thus kindly undertaken, and which has imposed a great amount of labour, and been attended with a large sacrifice of valuable time, has, during the past year, been completed by Mr. Husk, in a manner which has realised all the expectations they were led to form from a knowledge of his peculiar qualification for such an undertaking. They ventured at the outset to express their conviction that the result of his labours would be alike creditable to himself, and satisfactory to the society at large; and they feel that they may now confidently claim the concurrence of this meeting, in the expression of their sincere acknowledgments to Mr. Husk, for his highly useful and important services to the society, in the compilation of a work which may be fairly regarded both as an honourable memorial of his judgment and industry, and a most valuable evidence of the great extent and worth of the society's collection of music and musical literature. The catalogue has been printed under Mr. Husk's superintendence, and every member of the society has had the opportunity offered him of possessing himself of a copy free of expense. In a preface to the work, Mr. Husk has given a brief account of the formation of the library, and the accessions made to it from time to time, together with a summary of what it at present contains, which is of so interesting a character that the committee think it right to incorporate the following extract from it in their report:—

"Since the last publication of an annual list (in 1849), the contents of the library have increased nearly two-fold, there being at present 700 works of printed music alone, besides upwards of 120 in manuscript, and above 200 literary works upon the subject of, or connected with, music. The entire collection contains the productions of nearly 1000 different composers and authors, and has probably not been exceeded in magnitude by any collection formed by a musical society in this country.

"Nearly 400 of the 700 printed works, and about two-thirds of the manuscripts, consist of sacred music of various kinds.

"The secular music includes a very large collection of Italian, German, French, and English Operas; a considerable number of madrigals and glees; and an extensive collection of English songs, &c., comprising most of the publications, printed from type, brought out in London during the latter part of the 17th, and early part of the 18th centuries.

"The instrumental music contains a number of the best symphonies, quartets, trios, &c., in score, available for the purpose of the student, and also a considerable collection of quartets, &c., in separate parts, adapted to the use of the more practical musician.

"The manuscripts contain many rare and unpublished works, including several early oratorios, by Italian composers, motets, masses, madrigals, odes, and other compositions, several of which are peculiarly interesting from being in the autographs of the composers.

"The musical literature includes a large collection of valuable theoretical works, amongst which are the treatises of the seven early writers, collected by Meibomeus, and those of Zarlino, Morley, Zaccani, Ornithoparcus, Fux, Mersenne, Galileo, Sala, Rameau, Martini, Albrechtsberger, Reicha, and Choron, and a considerable number of historical and biographical works. It also contains an extremely interesting and possibly unique collection of the books of words of the performances at various musical festivals and concerts, during the last forty years, extending to upwards of fifty volumes, for the gift of which the society is indebted to its honorary secretary.

"The society is also indebted to the liberality of many of its members, subscribers, and others, for a considerable number of valuable works which enrich its library."

The committee have much pleasure in reporting that the profits on the publication and sale of the books of words at the concerts of the society, continue to defray the cost of the supply of music for the orchestra; a profit of £149 0s. 10d. was realized on this account during the past year, making the entire receipts from this apparently insignificant source of income during the past five years £736 17s. 10d., besides the acquisition of a large stock of books still on hand for future use.

Some months back the committee availed themselves of an opportunity which offered itself for acquiring, on behalf of the society, the copyright and exclusive right of performance of Spohr's Oratorio, "Calvary," as adapted to English words by Professor Taylor, which not only enabled them to realize the desire which had been long entertained for the society to perform that work, but also to extend the knowledge of it by a great dispersion of copies amongst those who were capable of appreciating its merits, but had hitherto had but little acquaintance with it.

Being anxious to afford every possible facility for the study of the work by persons in the society, the committee offered to every member, assistant, and subscriber, the opportunity of being furnished with the vocal score of the oratorio, bound in cloth (originally published at 30s.), at the comparatively small cost of 6s. 6d.; and the committee have much satisfaction in stating that the number of copies thus subscribed for in the society was nearly 600.

As a stock of about 140 copies still remain on hand, the committee take this opportunity of announcing to those members, assistants, and subscribers, who have not yet possessed themselves of the work, or who may desire to have additional copies, that for the present the opportunity continues for their doing so, at the same low rate of subscription.

The works undertaken during the past year by the directors of Exeter Hall for the decoration of the large hall, and for effecting some desirable alterations and improvements at the east end, led the committee to take into their serious consideration the possibility of securing an opportunity for remedying the defects in the large organ, arising from its mode of construction and unfavourable position, and for rendering it more perfect in itself, and more effective for the society's performances. They, therefore, entered into an engagement with Mr. Walker to rebuild the instrument at a much lower elevation, and in a more favourable position, and to introduce such alterations, additions, and improvements as appeared to the committee, upon the best advice they could obtain, to be needed in it in order to meet the requirements of the society. In this matter much valuable aid was derived from the counsel and advice of Mr. Costa and Mr. Brownsmith, the society's organist. The last-named gentleman also kindly gave the committee the benefit of his great practical knowledge of organs, and his superintendence of the work to be effected, throughout the whole of its progress.

The committee have the satisfaction of feeling that the improvements and advantages arising from the alterations which have been effected in the organ, have fully answered the expectations which had been formed of the result, and justified the means which they thought it right to have recourse to.

In connexion with these alterations, it became necessary also to re-construct a large portion of the orchestra, and to provide fresh fittings and other accommodations, which have greatly improved that important department. The recent alteration of the ceiling over the orchestra, effected by the directors of the hall, has also been productive of a material improvement in the acoustical properties of the room; and the committee hesitate not to say that the result of the whole has been that since the commencement of the season in November last, the society's performances have been presented to public notice under more favourable auspices than at any period previous.

Before quitting the subject of the recent alterations and improvements in the hall, the committee feel called upon to express their deep regret that the directors have not yet been prevailed upon, by the often repeated complaints and solicitations on the part of the public, to provide those increased facilities for ingress and egress, which are so much needed in a building devoted to such purposes, and of such a construction and magnitude as

Exeter Hall; and they think it a duty emphatically to record their opinion of the importance of this subject as a public question, in the hope that the directors may, ere long, be induced to yield compliance with so urgent a requirement.

The committee have the gratification to report that the commissioners of the Great Exhibition have awarded a medal and honorary certificate to the society, in recognition of the services rendered in connexion with the musical arrangements on the opening of the Exhibition on the 1st of May, 1851; in addition to which the ordinary "exhibitor's medal" and certificate, with a volume containing the jurors' reports, have also been presented to the society.

The accounts for the year ending at Christmas last, have, at the request of the committee, been carefully examined and audited as usual by three of the members, who were nominated at the last annual general meeting, viz.:—Mr. G. Bagster, Mr. H. Henderson, and Mr. W. O. Strong. From the abstract which has been signed by these gentlemen, and which is appended to this report, it appears that the aggregate receipts and payments of the year were as follows, viz.:—

	£	s.	d.
Receipts	6,252	4	1
Payments	6,099	11	2
Balance in hand	£152	12	11

The termination of the twentieth year of the society's operations appears to present an allowable opportunity for stating some few general results, and for comparing the present state of musical art in the metropolis with what it was at the time of the society's establishment.

At this period (in 1832) choral music in London was at a very low ebb. Performances of the oratorios of Handel were comparatively unknown; and, except at occasional meetings in the country, scarcely any opportunity offered for hearing them. The "oratorios" (so called) in London, at one or other of the theatres, were anything but what they purported to be; being, in fact, made up of the popular songs of the day, mingled with a few choral pieces in such a manner as to excite feelings very little allied to those which should accompany music adapted to sacred subjects and Scriptural words.

The different position which choral music now holds in the public mind, as compared with what it did twenty years ago, speaks very forcibly as to what this society has accomplished. The following is a brief statement of some results which have been achieved:—

In the earlier years of the society's operations, the concerts were on a small scale. Since 1836 they have been held, as now, in the large hall, Exeter Hall. From that time until December, 1852, there have been given 281 concerts, which have been attended by audiences amounting, in the aggregate, to upwards of 525,000 persons. There has been expended in professional assistance nearly £40,000, the entire receipts of the society having been about £75,000. Charitable performances have been given, which have realised upwards of £2,600.

These facts show how extended the society's operations have been, and the large amount of public support which has been accorded to them.

In drawing their report to a conclusion, the committee cannot deny themselves the pleasure of expressing the gratification which they have experienced in witnessing the spontaneous and cordial movement now in progress in the society, for presenting to Mr. Bowley, the honorary librarian, some enduring token of the high estimation in which his varied and invaluable services to the society, and to musical art generally, are held by those who can most fitly appreciate his remarkable devotedness, and his zealous and efficient exertions for a period of eighteen years past.

This committee have often had occasion to point out in their reports the peculiar obligations under which the society lay to Mr. Bowley, and now that so large a proportion of the members, subscribers, assistants, stewards, and friends of the society have concurred in adopting a series of resolutions expressive of similar sentiments, and of their desire to offer him a suitable testimonial of their gratitude and esteem, the committee would not do justice to

their feelings, if they did not take this opportunity of testifying their hearty concurrence in the object proposed, and their sincere hope and anticipation that the result will be such as will reflect honour alike upon the society who bestows, and the individual who receives, so well merited a compliment.

The Treasurer, Mr. Taylor, having read the abstract of the accounts,

The report and accounts were adopted, and ordered to be printed for circulation among the members and subscribers.

The vacancies in the committee were filled up by the re-election of Messrs. Carmichael, Eden, Hill, and Peacock; Messrs. Ford, Hanhart, Puttick, and Kitcat being also elected as the additional members of the committee consequent upon the adoption of the new rules of the society.

No other candidates having been proposed, these gentlemen were elected without the formalities of separate voting.

Mr. Bowley, in proposing a vote of thanks, and also the re-election of Mr. Costa to the office of conductor, bore testimony to the extraordinary interest which that gentleman felt in the society; and particularly alluded to many labours which did not come prominently before the eyes of the members; also to a magnificently-written and bound Score of Samson, with Mr. Costa's additional accompaniments, which he had kindly presented to the society.

The volume alluded to was handed round for the inspection of the members present; Mr. Peck, the society's official assistant, receiving great praise for the extremely beautiful manner in which, under Mr. Costa's direction, he had copied out this elaborate work.

The motion was carried by acclamation.

Mr. Le Rich having given notice of certain motions affecting the new rules, the meeting decided that, whereas the new rules had only come into operation at that meeting, and consequently opportunities had not been afforded to judge of their working, it would be informal to entertain, at the present time, any suggestion for alterations.

It was then moved by Mr. Kitcat, and carried, that a representation should be addressed to the directors of Exeter Hall, on the necessity of providing additional entrances and exits to the large hall.

The usual votes of thanks to the officers, the committee of the past year, the ladies, &c., &c., were then passed, and the meeting broke up.

COLOGNE UNION OF MEN VOICES.

A VERY crowded audience filled the Hanover-square Rooms on Tuesday morning, at the first of a series of six concerts, to be given by the Kölner Männer Gesang-Verein, one of the most renowned of the choral societies of Germany. The result was a musical treat of the highest order. No performance of the kind of equal merit has ever before been heard in London—that of the Berlin choir not excepted.

The origin of these societies, which, under the various titles of *Liedertafel* (Table of Songs), *Liederkrantz* (Crown of Songs), &c., now abundant in Germany, dates scarcely further back than the commencement of the present century. They were earliest cultivated at Zurich and Berlin. At the latter place Selter, the master of Mendelssohn, did much to encourage and promote their influence. As may be guessed from the name of the most ancient of them—*Liedertafel*—the original aim of their projectors was chiefly a social one. Eating, drinking, and conversation were varied, at intervals, by part-songs (songs for several voices), the subjects of which were exclusively amatory or bacchanalian. A man of genius, however, Carl Maria Von Weber, gave an impetus to these convivial meetings, which helped to enlarge their sphere and to raise

their character. The composer of *Der Freischütz* set to music some of the songs of Körner (*The Lyre and the Sword*), which, during the wars with Napoleon, had an immense influence in fanning and keeping alive the patriotic sentiments of the German populations, and stimulating their hatred of the common enemy. During the peace, the choral unions of male voices continually increased, until at last there was scarcely a town or village in Germany which did not possess one or more of them. In stormy periods, such as 1830 and 1848, the *Liedertafel* has been made the instrument of political demonstrations. The periodical union of many of the societies from different towns, at meetings almost assuming the form and importance of festivals, afforded occasions for the introduction of political and revolutionary songs and choruses, which aroused the suspicion and distrust of Governments. The result was their frequent suppression, and the ultimate abandonment of all songs of a political or "liberal" tendency. In one respect, the loss of this exciting element has been injurious to the artistic character of the *Liedertafel*. Composers, who devoted their talents to the production of music of this particular kind, were tempted, by the great perfection which many of the societies had attained in part-singing, to all sorts of trivial effects; and the legitimate aim of the art was neglected for the more ephemeral object of vulgar applause. It must be owned, that of late years the choral unions of male voices have greatly deteriorated; and that the feeling which used to characterise them—whether through the influence of composers or executants, equally ready to sacrifice at the shrine of immediate and short-lived popularity—has faded into something much less vigorous and healthy. The preponderance of trifling serenades and love-songs at their meetings is out of all proportion. The national songs, of which such fine examples exist, are strangely neglected; and even the best specimens of modern composers are laid aside for bagatelles which the most perfect execution can alone make tolerable. The programme of Tuesday's performance by the Cologne Union, although it contained some admirable things, was by no means free from this reproach—many of the pieces introduced being very inferior in merit to some of our English glees, which, if sung by as many voices, and in the same faultless manner, would produce a better effect. The selection was as follows:—

"Greeting to England".....	Neukomm.
"Le Bouquet"	F. Otto, A. Scharflich, and C. Kreutzer.
"On the Water," Chorus	Mendelssohn.
"Lieder ohne Worte" pianoforte, Mdle. Wilhelmina Clauss	Mendelssohn.
"The Handsome Shepherd," Chorus	F. Otto.
Double Serenade, Chorus.....	A. Zollner.
"Trallera," Chorus	F. Ries.
"Invitation a la Valse," pianoforte, Mdle. Wilhelmina Clauss.....	Weber.
"The Approach of Spring," Chorus	C. Kreutzer.
"The Young Musicians," Quartet and Chorus	F. Kücken.
"The Northman's Song," Chorus ..	F. Kücken.
National Anthem, "God Save the Queen."	

The Cologne Union of male vocalists was instituted in 1842, under the superintendence of Herr Franz Weber, who has been appointed director for life. Its members are all amateurs; and the sole object of the society is the promotion of a taste for German song, which, it is believed, must also exercise a beneficial influence on the moral elevation of the people. The proceeds of their public performances are devoted to "useful, patriotic, and charitable purposes;" and the motto they have adopted, "*Durch das Schöne stets das*

Gute" ("Let the good be always attained by the beautiful"), suggests the policy upon which they act. In the great contests at the vocal festivals in Belgium the Cologne Union has carried off all the prizes. The German-Flemish Vocal Festival, the largest ever held on the continent, was instituted by its members, and its first celebration (in 1846) was rendered memorable by the presence of Mendelssohn, who, besides being the principal conductor, composed a new work expressly for the occasion. The society numbers, in all, 172 members, of whom 80 of the principals comprised the force which on Tuesday filled the orchestra of the Hanover-square Rooms. The performance of these gentlemen may, without the slightest hesitation, be characterised as perfect. For truth of intonation, decision of accent, harmony of *ensemble*, ready command of all the gradations of force—from the strongest *forte* to the most delicate *piano*, rather breathed than sung—we have heard nothing to equal them in any body of choristers. But these desirable mechanical requisites are made the more valuable from the excellent use to which they are put. The experience and ability of Herr Franz Weber, the conductor, are incontestable. He has an authority over his vocal orchestra that admits of no denial. The slightest motion of his *baton* changes a *fortissimo* into a *pianissimo*, as if by magic; and his beat is so clear and prompt that not a note is ever sustained by any single voice a second longer than he intends. Execution so sure and satisfactory, so unerringly correct, and so scrupulous in the observance of details, has alone an indefinable charm; but when to this are added all the varieties of expression, applied with unflinching ease and propriety, as in the present instance, the charm is doubled. The "Gruss an England," a *cantata*, with appropriate words by M. Klingemann, set to music for the occasion by the Chevalier Neukomm, at once made the audience aware of the great excellences of the choir. These, however, were more variously and happily developed in the pieces from their *repertoire*. In the *Abendlied* (Evening Song) of Otto, and in subsequent *morceaux* (which, it must be observed, derived their chief interest from the execution), the exquisite *pianissimo*, and the singular and unprecedented management of the *crescendos*, quite enraptured the audience. A chorus, with quartet of single voices, outside the room—*Doppelstandchen* (double serenade), by A. Zöllner, though of slight value as music, produced an effect so entirely original, that it was unanimously re-demanded. A similar compliment was paid to Kücken's "Normann's Song," a stirring and animated chorus, which brought out the power and volume of the whole body of voices, in *fortissimo* passages, with astounding effect. There are some very striking points in this chorus, especially one on the words, "Freiheit oder Tod" ("Freedom or Death"), which is frequently repeated, and always with increasing force and majesty. A good example, in another style, was the "*Tral-liedchen*" of Ferdinand Ries—a spring-song of irresistible vivacity. Best of all, however, was the "Wasserfahrt" (Water Journey) of Heine, set to music by Mendelssohn, a chorus of peculiar loveliness, melancholy in tone, but, as a musical composition, worth all the rest of the programme put together. This was sung in an irreproachable manner, and left a deep impression. The national anthem, "God Save the Queen," was extremely well executed, although transposed a third above the original key.

Mademoiselle Clauss's highly-finished and poetical reading of three of Mendelssohn's *Lieder ohne Worte* (the *Adagio* in F, the *Volklied*, and the *Presto* in C), and her brilliant execution of Weber's *Invitation à la Valse*, formed a grateful relief to the choral performances, and were warmly applauded.

The engagement of the Cologne Union is a speculation of

Mr. Mitchell, and is likely to prove one of the most successful he has undertaken.

Dramatic.

FRENCH PLAYS.—ST. JAMES'S THEATRE.—The appearance of Mademoiselle Rachel in the "*Polyeucte*" of Corneille calls for a few remarks, were it only for the sublime effect produced in the famous "*Je erois*." Although not disposed to be over enthusiastic in the cause of religious fanaticism, yet we are not, on the other side, inclined to accept the ready-made criticism of the philosophic writers of the latter half of the eighteenth century in France, of whom La Harpe may be said to have represented the opinions, and who, in their hatred of all religions, saw in this and other religious tragedies written in the declining age of Corneille, little more than mere rhapsodies, and as such unworthy of serious consideration. We could, however, point out many passages of this work replete with moral sentiments of the highest order, and which are not unworthy of the author of *Le Cid*, *Les Horaces*, and *Cinna*. The tragedy of "*Polyeucte*" has not recovered from this abhorrence of all religious works, which marked the writers of the Encyclopædia, and even we, who are not actuated by any such feelings, can scarcely consider ourselves as competent judges of a tragedy written in a spirit which has no echo in this age of railroads, electric telegraphs, and table-turning. Yet we can well imagine what the effect would have been had this same drama been produced before an assembly of Crusaders, not to mention the primitive Christians themselves. We have no doubt that it would have had something more than a mere *succès d'estime*, which we now barely bestow upon it. The great effect produced by Mademoiselle Rachel might have inspired the genius of the greatest artists of the middle ages; faith is written on her features, her outspread arms denote a state of celestial rapture, and the holy calm which plays upon her features is so exquisitely beautiful, that the picture presented by the great *tragédienne* becomes a wonderful embodiment of the sublime of ideality in art. Throughout the play she presents the appearance of high moral dignity; she listens calmly and attentively to the exhortations of her husband, and it is most interesting to watch her countenance as conviction grows upon her, until she finally declares that she is fully convinced of the truth of Christianity. Mons. Raphael displayed much dignity in his part, which he has evidently studied attentively; his declamation was mostly correct, on some occasions it was even elevated. On Saturday and Monday, *Adrienne Lecouvreur* was played to crowded houses. The public evidently has a relish for the spasmodic and convulsive; as for ourselves we still consider the interpolation of the scene from *Phédre* as the best part of the play. Mr. Mitchell is, however, quite right to repeat a drama which fills his house to suffocation. On Wednesday last Monsieur Emile Augier's drama of "*Diane*" was played for the first time in England. We may as well unburthen ourselves at once of a suspicion which crossed our minds more than once during the action of the piece, that the author has here lent his pen to a political purpose. There are certain allusions to the actual state of parties in France, to the despotic power of her present ruler, a truckling to the *mot d'ordre* of the present state of things, that can scarcely have been accidental; or, if accidental, we may deplore how men may be influenced by circumstances and go out of their way to talk rubbish in order to make an epigram. What, for instance, does Mr. Augier mean, after eulogising the despotism of the Cardinal Richelieu, by saying, "Dans les temps de chaos, le despotisme est un devoir?" There are several other allusions equally transparent.

If we be wrong, we crave the author's pardon; in other respects we like the play very much. It is interesting, well worded, and contains several good situations. The plot is very simple, and is founded on the sacrifices made by a sister, even to her honour, to save her brother's life and further his interests. The heroine of the piece, *Diane de Mirmande*, is a noble-minded and excellent creature; in the first act we find her plying her needle by the midnight lamp to prepare her brother's court dress, when a young person, *Marguerite Graudin*, enters pursued by a party of young noblemen, among whom is the *Marquis de Pienne*. Diane shames the young men out of their drunken frolic, and they withdraw in high admiration of her noble sentiments. In the second act her brother is engaged in a duel with the *Comte de Cruas*; she, although trembling for his existence, encourages him to do his duty. In this scene Mademoiselle Rachel was truly great; her first impulsion of terror at the danger to which he is about to be exposed was strongly marked on her countenance, but as rapidly succeeded by an expression of decision and resolution to maintain the honour of her family name. The action of the piece is now complicated by a conspiracy to overthrow Richelieu, of which Diane becomes cognisant, by the death of De Cruas, killed by her brother in a duel, and by the jealousy of the *Duchesse de Rohan* towards Diane. Diane overhears a conversation between the king and his minister, and, moved by his devotion to the welfare of France, resolves to save the latter. She advises him of the plot formed against his life, but refuses to give the names of the conspirators, even to save her own brother's life, which she however eventually obtains. She has now assured her brother's welfare by marrying him to Marguerite Graudin; but she has excited the hatred of the *Duchesse de Rohan*, who points her out to De Pienne as the betrayer of the plot to the cardinal in order to save her brother. Diane, however, comes victorious out of the ordeal; even the Duchess is disarmed, but she is obliged to sacrifice her own preference for De Pienne, and refuse the offer of his hand; nay, more, to declare she loves another, in order to save his life, by withdrawing from him the suspicions of the minister, to whom she had previously owned that she was attached to one of the conspirators. Such is a broad outline of one of the best plays we have seen for some time past, not by any means up to the standard of Corneille and Racine as to dignity of language, facility of versification, and development of character; yet well constructed, neatly worded, and gracefully expressed in many points; there is, however, a slight tendency to amplification in the interview between the king and his minister, and this, we suspect, was written to order, which drags heavily upon the action of the play. The character of Diane is a truly poetical conception, and found a most worthy interpreter in Mademoiselle Rachel; among the numerous beauties with which she adorned it we may mention her abnegation of all selfish motives in the third act, when she terminates her advice to her brother by saying—

"Et quand on portera la vieille fille en terre
On dira, elle a fait son devoir."

This was said with most exquisite feeling. When the Duchess, in her fury, exclaims, "*C'est sa maîtresse*," we have seldom seen indignation and contempt so vividly expressed, followed by such complete abnegation of self when she answers—"*C'est vrai*," to save her brother's life. The scene with the cardinal was, however, the great hit of the play; her pleading for the life of her brother was marked by the purest tenderness and feeling; when he is finally condemned, her horror is depicted with terrific truthfulness on her coun-

tenance; her fixed eyes, her half opened mouth, her distorted features, seem the very picture of agony, and her joy amounts to distraction when she at last obtains his pardon. The last act was also an admirable picture of calm dignity and self-sacrifice. Mdlle. Rachel was recalled after every act. M. Raphael played with considerable tact the part of Le Marquis de Pienne; Mdlle. Palmyre was also interesting in that of Marguerite Graudin. We cannot say as much of Mdlle. Bertin, who had a good part, but made nothing of it. Messrs. Léon and Jouanni also deserve a word of praise. The house was crowded.

SURREY.—(Omitted last Week.)—Miss Lowe, sometime known as a concert singer of ability and promise, on Monday evening made, at this theatre, her first appearance on the London stage, in the character of "Amina" in *Sonnambula*. Miss Lowe is quite young, with a pretty and remarkably intelligent countenance. Her voice is a high soprano, reaching with facility and clearness to C sharp, and D in alto. In quality it is round and sweet, but lacks the strength necessary to fill even the moderate-size arena of this theatre. Her style is the native ballad, and consequently, her best passages were those where simplicity and pathos were demanded. In the long trying scene in the second act, where Amina is discovered in the Count's chamber, she sung and acted with an earnestness and abandonment which brought her forward at the end of the act, amidst prolonged applause. Her bravura singing, if not brilliant and finished, is neat and showy, and she was encoored in the final solo. Her acting is full of promise, and wants nothing but experience to place her in the foremost rank of native artists. At present, however, she has the faults of a novice, and has a great deal to learn and a good deal to get rid of. Miss Lowe was called forward at the end of each act, and had several bouquets thrown to her in the course of the evening. Mr. Travers was the Elvino, and was encoored in "All is Lost now." The house was full. Miss Lowe's performance of Lucy Ashton, in the *Bride of Lammermoor*, (Donizetti,) has confirmed us in the opinion that she must rely for success on her histrionic rather than her vocal powers. Her conception throughout was natural, and the latter scenes wanted only the confidence of an experienced actress to make them equal to any effort of the kind that we have witnessed on the English stage of late years.

ALBONI.

ALBONI gave her seventh concert at New York on the 28th of May, and sailed for Europe on the 30th. The concert was in every respect worthy of the occasion. The Metropolitan Hall was crowded with a dense mass, who throughout the performance exhibited the greatest enthusiasm. Not for herself did Alboni give her last entertainment, but for Signor Arditi, who was her musical conductor during her sojourn in America. This requires no comment.

Alboni leaves America with a reputation inferior to that of no artist who ever visited the New Continent. She may not have created the same *furor* as Jenny Lind—at least the same in kind—but most undoubtedly she has gained among the judicious and artistic as many ardent admirers and strenuous supporters. The difference between the reputation acquired by the two renowned songsters, consisted in this, that, whereas Jenny Lind's reputation was at the highest as soon as she arrived in America—Alboni's increased with every hearing, and there is no knowing to what point it would have arrived had she remained another

year. For the causes of this difference there is no necessity of inquiring in this place. Alboni's departure is universally regretted. Both as an artist and woman, she has left an impression which will never be effaced.

ROYAL ITALIAN OPERA.

ON Saturday, the *Huguenots* was repeated for the second time, and on Monday—a subscription night, anticipated from the latter end of August—for the third time. The house was crowded on both nights, and the performance created the old *furor*.

Guillaume Tell, on Tuesday—sixth time of performance—despite the Ascot Races, the intense heat of the weather, and the number of times it has been given, attracted a tolerably numerous audience. The first act went roughly, the chorus and principals not being always up to the mark, but the second act was really magnificent. The grand scene of the swearing of the cantons could not have gone better. Tamberlik is always up to the mark. His singing on Tuesday night was as admirable and powerful as ever, and he aroused the somewhat dormant audience on more than one occasion to a high pitch of excitement.

Don Giovanni had been announced for Thursday, but was withdrawn from the bills suddenly. With Signor Belletti for the Don, and Mdlle. Bellini for Donna Elvira, the cast did not look transcendently bright. Will the Directors produce the opera thus? If so, it requires no prophetic powers to prognosticate anything but a success for Mozart's *chef d'œuvre*. We can imagine no one more unsuited in every respect to the part of Don Giovanni than Signor Belletti. In his own line this artist is highly to be commended, and we have highly commended him in his own line. But if Ronconi, with his immeasurably superior powers, could fail to realise and adorn the character, is it possible that Signor Belletti can give it life and beauty? Moreover, we happen to know that Signor Belletti's *Don Giovanni* in Paris was anything but a triumph. Now that Tamburini is virtually defunct—would that he could transfer to the stage some of his talents and graces!—there is only one hope for *Don Giovanni*. Let Mario study the part of the hero, and, our editorhood to a beggarly denier, he would create a tremendous sensation. What if the music be too low, Mr. Costa will make the transposition with a frugal hand, and a reverential. We can forgive a few necessary departures from the text, to have Signor Mario supply the place of Signor Belletti. Mozart himself would forgive it, and had he to write the opera over again, would thank his stars he had such a singer as Mario to write for, and would instal his hero as chief tenor. But setting aside these speculations, have not tenors frequently, even on the Italian stage, assumed the part of the Don? Garcia, Malibran's father, was the first tenor we believe who undertook the character, and with what effect many of our readers may remember. More late, Donzelli performed *Don Giovanni*, and sang the music with an effect never to be forgotten by those who heard him. Also Braham on our own stage—not to mention Harrison and other tenors—appeared in the character of the Don. With what effect Mario would sing "*La ci darem la mano*," and "*Deh vieni alla finestra*," may be readily surmised. The performance, at all events, would be worth the risk, and would attract all London for a few nights, more especially as Mario is now in finer voice than he has been for years. We would also strongly counsel the directors to substitute Madame Bosio for Mademoiselle Bellini in Elvira. The last-named young lady is a very promising young artist; but very promising young artists

are not exactly the kind of singers suited to the arduous character of Donna Elvira. Let us look, however, to *Don Giovanni* with a far different cast from what we saw announced in the Royal Italian Opera bills last week.

Roberto il Diavolo was the opera substituted for *Don Giovanni* on Thursday night, but the parts of Alice and the Princess were changed in consequence of the illness of Mdlle. Jullienne, and the performance was quite below par.

QUARTET ASSOCIATION.

THE fourth meeting took place on the 26th ult., when the following programme was prepared:—

Quintet No. 30, in E minor	Onslow.
Trio, No. 1, in D minor, Op. 49	Mendelssohn.
Quintet, No. 1, in E flat	Beethoven.
Solo, Contra Basso, Signor Bottesini	Bottesini.

The executants were Sainton and Cooper (violin), Webb and Boileau (violins), Piatti (violincello), Bottesini (contrabasso), and Mrs. Jewson, late Miss Anderson Kirkman (piano).

The Quintet of Onslow is one of his cleverest and not one of his driest. It was well worth a hearing, if only to give occasion to hear and judge of the perfect execution of Bottesini in chamber music. The Quintet was altogether finely played, and appeared to afford much gratification to the audience.

Mrs. Jewson's performance in Mendelssohn's difficult and magnificent trio, more than carried out what was anticipated from her performance of the same composer's first concert at the Philharmonic this season. She took the movements unexceptionally in the correct time, and displayed taste and feeling no less than a rapid and even execution. We have hopes of this young lady, who, now that she is married to one of our best pianists, has opportunities of advice, of which, if she avail herself, she cannot fail to progress. She has already, by her recent performances, made a decided impression, which must be now her care to substantiate and improve. Mrs. Jewson was warmly applauded at the end of the trio, in which she was admirably supported by Messrs. Sainton and Piatti.

Beethoven's early Quintet is always welcome. Without being comparable to its wonderful companion in C major, it has beauties of a special kind, not less fascinating or less profound. It was very finely performed and loudly applauded.

Owing to the illness of Mr. Hill, his place was supplied by Mr. Webb, whose tenor playing did no dishonour to his more celebrated countryman, for whom he had to be substitute.

The performance concluded with a solo performance on the contra-basso by Bottesini, which exhibited all the wonders of this great master of the gigantic bow, and created a tremendous sensation.

On the whole, the programme was less interesting than those generally provided by Messrs. Sainton and Cooper. A long work of Onslow's requires something very powerful to counterbalance it.

The fifth performance of the present season took place on Thursday morning. The attendance was fashionable and numerous, and the second engagement of Miss Arabella Goddard lent an additional interest to the concert.

The Quartets were Mozart's No. 4, in E flat, for two violins, viola, and violoncello—executants, M. M. Cooper, Sainton, and Piatti; Mendelssohn's No. 3, in B minor, for piano, violin, viola, and violoncello—executants, Miss Arabella Goddard, M. M. Sainton, Webb, and Piatti; and Beethoven's No. 9, in C, for two violins, viola, and violoncello—executants, M. M. Sainton, Cooper, Webb, and Piatti. Miss Arabella Goddard also played three impromptus by Sterndale Bennett.

Want of space precludes us from entering into details. The three Quartets were well chosen to exhibit the various styles of the three masters. That of Mendelssohn certainly excited the greatest amount of interest, both on account of its own special merits, as well as the incomparable playing of Arabella Goddard, who distinguished herself no less in Mendelssohn's wonderful Quartet, than she did in Beethoven's sublime Sonata.

The following remarks from Mr. Macfarren's analytical programme will be found highly interesting:—

The extraordinary precocity of this production is truly marvellous, and wholly without parallel in the annals of all art, musical, verbal, and plastic; the author having been still a child (I believe only in his twelfth year) when it was published, which was some considerable time after its composition. The fluency of invention, the power of continuity, and the capacity of development that are herein evinced, are such as the knowledge of the career of other artists teaches us to associate only with the idea of so long a course of well-directed study, and of such experience in the practice of composition, as the labour of many years and the production of many works can alone afford; but here, contrary to whatever principles of nature can be collected from precedent, we have the performance of an accomplished musician, who must have been yet an inmate of the nursery, and scarcely let loose from his leading-strings. What is still more remarkable, is, that in this work we have such powerful indications of the style of Mendelssohn as cannot be mistaken; such as, in the case of Beethoven, are not to be so distinctly traced until he had entered upon what critics call the middle period of his mental development. This would prove that with the greatest genius there needs many years to establish this regular manifestation of individuality; but, except we can suppose that our composer's musical culture was the continuance of some antenatal course of development, every proof of the kind is by this example refuted. Mozart, it is true, made music while yet an infant, while yet too young to hold a pen for the purpose of conveying his ideas to paper; and there are instances, in the other arts, of remarkable, if not so remarkable, precocity; but if such facts be marvellous, Mendelssohn's production, at a not much more advanced age, of a long, well-sustained, and highly elaborated work, which more than anticipates the manner of thought that will always distinguish him among his contemporaries, and so attest his greatness, can be nothing short of a miracle. The present Quartet is, in this last respect—namely, of announcing the future style of the composer—an immense advance upon the two works that preceded it, both compositions of the same class for the same instruments; and it is otherwise a much more interesting production than either of these, which, however, have both of them merit that is wholly incompatible with the period when they were written. For all this, it would be absurd, it would be to depreciate the greater merit of all that followed, to pretend that the work was without unquestionable tokens of immaturity; such as the somewhat irrelative consecution of keys in the succession of the movements, and still more important, the want of conciseness, the deficiency of the grand power of concentration, that is to be felt in the construction of the several movements. That the work presents these imperfections, makes it, if so much the less admirable, surely as much the more interesting, since it presents to us an insight into the history of the author's mind which is far above value; and yet, from some most reprehensible false delicacy as to Mendelssohn's reputation, if not—which is denied, but not disproved—from a worse motive, his executors withheld from the world compositions of the same, of a still earlier, and even of a later period, that to such—how many now, and how daily more are we!—as are sincerely interested in Mendelssohn's music, would be in the same degree inestimable.

We might venture to say that the Quartet was never played to such perfection before. Of Arabella Goddard's performance it is impossible to speak too highly. The pianist is taxed in the Quartet to the utmost; and in the several movements the greatest force, sustaining power, expression,

delicacy, and enormous dexterity of finger are in turn demanded. In each and all of these the young pianist showed herself a complete mistress, and elicited the loudest possible demonstrations of applause. The last movement, *allegro vivace*, was taken at such a pace as must have endangered the performance with coadjutors less adroit and experienced than Messrs. Sainton, Webb, and Piatti.

Bref—Miss Arabella Goddard achieved a triumph of the most unmistakeable kind, and received the warmest congratulations from many professors at the termination. The impromptus of Sterndale Bennett (not "Sketches," as said in the bills) were, the set of three (an early work) in B minor, E major, and F sharp minor, not half so well known to pianists as they deserve. They were played to perfection, and the last, *prestissimo*,—one of the most difficult ever written for the piano—was executed by the young pianist with astonishing ease and dexterity.

The sublime Quartet of Beethoven was most superbly rendered, and received with great favour.

The last *Matinée* will take place on Thursday, the 23rd instant.

Original Correspondence.

REUNION DES ARTS.

(To the Editor of the Musical World.)

SIR,—Although "Inquirer" has thought proper to address an almost interminable letter to you, the tendency of which, to vilify and abuse one who never injured him, is unequivocally manifest, I will not insult your readers by following so bad an example, nor will I suffer it to prevent the expression of an approval of that which is good in him. Had I seen his very proper apology to Mr. Kiallmark, his first letter would never have had the remark I made upon it.

"An anonymous attack should never be replied to," was the observation of one who knew the world well. It certainly is a species of sciomachy no prudent man would venture to encounter—I therefore eschew it. If the Birmingham Inquirer will favour me with his real name and address, I shall be happy to disabuse his mind of impressions which seem to embarrass him, and evidently so from his not knowing how to handle them. My letter has been strangely misapprehended, misquoted, and its true meaning so twisted, tortured and garbled, that, like Rossini, who could not recognise his own song under the *embellishments* of a certain singer, I could not recognise my letter, though so much of it goes to make up Inquirer's elaboration. Its style is apparent, though it has not the charms of a novel, the piquancy of a biography, nor the utility of an epoch. Yet does the writer give tokens of *bon mots* ready made to hand—tokens so often used by F. F. as to become stereotyped in the minds of all who have read the *Musical World*; no small license has been made use of to pervert facts, and jumble incidents together in a way most Flower-ish. Inquirer is no bungling writer; not he! His pen is not leaden. His power of representation is not by any means contemptible, and one may, on reading his letter, without much exaggeration, look upon him as the *facile princeps* of contemporary romance! But one who quotes Murray should at least know how to spell his name, and one who attempts *travestie* should be well acquainted with the original, to succeed. I am charged with offering a subject for discussion to a debating society. I have done no such thing, and some forty lines are written which might have spared much trouble and pain to writer as well as reader. I am charged with making "vicious assertions;" are they proved so, or even attempted to be disproved? If I asserted that Mr. F. had "*produced contrapuntal conundrums dressed in little old men's hats*," it is assuredly vouched for in a certain publication. It is not solely an opinion of mine. It was first made by one whom he much abused, one whose genius is an honour to his country, and one whose light is as that of the glorious orb of day, to the night-rush of a Flowers.

If I asserted that no one had been so often reproved as Mr. F. F. in the pages of the *Musical World*, I appeal to its pages

for proof; and if I have now gone from the even tenor of my way to attack Mr. F. it has been caused by the appearance of another assault upon men whose genuine worth and talent are superior to his own. With respect to the remarks upon my pupil—those remarks were well guarded, and cautiously put together, not to wound or hurt a single feeling; and they have been said, by mutual friends, to be at once kind and complimentary. The reply was most reluctantly drawn forth, and was meant, as it proved, a crushing, because a true answer to a malignant inquirer; and one who knew the subject despite all egotism from one who has had so much to do with *clothing her with musical faculties and ideas*. I can aver that for sometime Miss Susan Goddard has been a pianiste of great power and brilliancy; that she possesses the requisites to become second to none, and that she is not devoid of those grateful emotions and sentiments which so much adorn humanity. I am, in common justice to myself, compelled to make these remarks on Inquirer's statements, and trust they may be the last. With respect to Mr. Flowers and myself there has, no doubt, been a very "pretty" quarrel between us. The feelings of both have been often wounded; but if I have done so wrongfully, I deeply lament it, and I hesitate not a moment in stating it. Whatever has been done has been openly done on my part. I never wrote an anonymous letter in my life, nor ever mean to do so. As antagonists, I hope it is on *paper* only; beyond that I am no enemy, nor even *there*, but when combatting some aggressive act made upon his professional brethren. Of all publications, there is not one so admirably adapted for the reception and promulgation of those discussions and opinions which tend to advance art-musical as the *Musical World*; but alas, how few avail themselves of it. To this there is one bright and glorious exception. The essays from the master-mind of a Macfarren are incomparable, and would confer lustre on any journal honoured with their reception. How singularly clear and beautifully he analyses, and develops the mechanism, the mind, the soul of a great composer and artist. How massive his delineation of Beethoven, how full of breadth is his conception of that great man, and yet with what delicacy of finish does he enter on those details which may be said to be the mere, though indeed the very graces of composition. I can only thank Mr. Macfarren for the pleasure he has afforded me. I trust he will long live to give many of his beautiful conceptions to the world, and also his masterly criticisms. With an apology for so much writing,

I am ever truly yours,

A. S. ASPULL.

[Any further correspondence on the above subject must now terminate. Communications referring thereto can only be received as advertisements.—ED. M. W.]

SHREWSBURY PHILHARMONIC CONCERT.

(To the Editor of the *Musical World*)

SIR,—In your publication of Saturday, May 7th, there appears a paragraph headed "Shrewsbury," which contains a critique on a concert given in this place on the 29th of April.

This paragraph is evidently *made up* from a notice of the concert in question, which appeared in Eddowes's Journal of Wednesday May the 4th; but most unfortunately, the last paragraph of which notice has been entirely overlooked by you. As this oversight approximates to injustice, I feel assured, as an impartial journalist, you will insert the omitted portion in your next publication:—in justice, not only to the person most concerned, Signor Regondi, but to myself and nephew, the Directors of these concerts; and to our numerous subscribers, all of whom feel greatly indebted to Signor Regondi for his valuable assistance, and inimitable performance on the concertina at the concert on the 29th.

I have sent to the Editor of the "*Eddowes's Journal*," to request him to oblige me by forwarding to you a copy of his publication of Wednesday last; and I trust, Sir, to your kind courtesy to have inserted in your next number the paragraph omitted; and if not too great a trespass upon the limits of your space, this letter.

I remain, Sir,

Yours respectfully,

Shrewsbury, 8th May, 1853.

GEORGE E. HAY, Director.

Reviews of Music.

IL PIACER DELLO STUDIO.—Characteristic Studies for the Flute, by ANTONIO MINASI. T. Prowse.

The first edition of the above work we noticed some years ago in the pages of the *Musical World*. Since then, the demand for it has, we understand, annually increased; and very properly so, if merit deserves success, and who gainsays that?

The edition now issued contains, as in the former, every variety of study, both in the major and minor keys; to which is added an appendix containing an introduction on the acquirement of tone—complete tables of the major and minor scales and arpeggios, the chromatic scale, the highest notes of scales variously positioned—exercises of the most difficult passages, with remarks how to acquire them—turns on the chromatic and enharmonic scales—passing shakes on the chromatic scale—various forms of exercising on the chord of the diminished seventh—grand studies for the acquirement of double-tonguing—scales of augmented notes and quarter tones; first, we believe, formed by the author, into a scale, as well as a more complete explanation of fingering, &c., than will be found in hardly any other work for the flute. The above work treats solely on the *old* flute, as it is now termed, and has no reference to the new Boehm flutes that have lately been manufactured. It has evidently been a work of time and thought on the part of Mr. Minasi, to bring so much useful and practical knowledge to bear upon the subject, and his efforts have certainly merited all the success they have met with.

Of all the studies published for the flute those by Mr. Minasi are about the most elaborate we ever met with; they comprehend everything necessary to produce a first-rate player if aided by due attention and constant practice on the part of the student. We strongly recommend the work to all flute players, for it will amply repay them for any labour they may bestow upon it.

Provincial.

MANCHESTER.—SIGNOR PALTONI'S CONCERT AT THE ATHE-NEUM.—This concert took place on Thursday evening, before a select but not very numerous audience, owing, no doubt, to the lateness of the concert-giving season, for the attractions were numerous. The vocalists were Mademoiselle Paltoni, the Misses Sudlow, Miss Hudson, Mr. Perring, and Signor Paltoni; the instrumentalists, Mr. J. Thorne Harris and Mr. C. A. Seymour; the whole under the superintendence and management of Mr. D. W. Banks, who presided at the piano forte. Mdle. Poltoni, the *prima donna* of the evening, is a daughter of Signor and Madame Poltoni, now so long resident amongst us. This is the first time the young lady has sung before a Manchester audience, though not unknown on the continent and elsewhere in England. Her voice is a pure soprano of considerable range, particularly in its upper part. She runs up to C in alt. with perfect ease and perfect truth of intonation. Time will doubtless improve its lower notes, and give greater fulness and depth generally. Her mental conception and style bear evident marks of that judicious training for which Madame Paltoni, who was herself a *prima donna* of considerable celebrity in her day, has acquired so decided a reputation. Mdle. Paltoni sang Linley's beautiful ballad of "Why do I weep?" with so much feeling and pure genuine expression as to call forth a unanimous encore. The delicious "Bel Raggio," from the *Semiramide*, was likewise given in a style which left little to be desired. She has made an excellent start in her profession, and may win the highest honours which it affords. Miss Hudson, also a pupil of Madame Paltoni, possesses a voice of considerable sweetness and flexibility, and has evidently considerable knowledge of her art, along with taste and feeling. The Misses Sudlow sang their music in that correct lady-like style for which they are so well known. The treat of the evening, however, was the rich buffooning of the Signor himself. In the duet with Mr. Perring, Gabussi's "I Pescatori," the duet with his Daughter, Donizetti's "Quanto Amore," the duet with Mr. Perring, Donizetti's "Voglio dire," and in the far-famed "Largo al factotum," he displayed his powers to much advantage. The "Largo al factotum" called forth a very decided encore. We have before had occasion to speak of Mr. Perring's singing of "Il mio tesoro." Surely, he cannot imagine he is singing a love song.

Any lady wooed in so lackadaisical and psalm-tune a style, must be tempted to cry out with "Rosalind" that she had "as lief be wooed of a snail." It is true that Mozart's air is so inherently beautiful, that it does not matter much as to what time it is taken as an air; but here is a question of dramatic truth of expression. The words are sung, burdened with certain thoughts and feelings, and it cannot be a matter of indifference whether the air be made to express the sluggish feeling of sorrow, or the more impetuous and living passion of love. Mr. Harris played Chopin's delicate "La Berceuse," and two of Mendelssohn's "Lieder," in excellent style. We compliment him, too, on his performance of Prudent's composition "Souvenirs de Beethoven." Mr. Banks conducted with his usual care and attention to details, and was assisted in his piano forte accompaniments by Madame Paltoni, anxious that her pupils should have every advantage which her own accompaniments might give them. The concert terminated with the celebrated preghiera from "Mosé in Egitto," sung by the vocalists united.—*From the Manchester Examiner.*

LEEDS.—PEOPLE'S CONCERTS.—The second series of these entertainments came to a close on Monday evening last, at the Music Hall, when the labours of the committee were rewarded with one of the largest audiences we ever saw assembled. This being the last concert of the season, and as there was a small deficiency in the funds, occasioned by some of the previous concerts and entertainments not having proved sufficiently remunerative, the committee made a special appeal to the people of Leeds, which was nobly responded to. Notwithstanding the raising of the front seats to 2s. and the great heat of the evening, saloon, gallery, and orchestra were crowded. The entire series, extending from the 20th of November last to the present time, has comprised 25 concerts and entertainments, and with perhaps one exception, all appear to have given the greatest satisfaction, and we congratulate the committee of the Recreation Society on the excellence and variety of their programme, which included some of the most popular artistes of the day, amongst whom we may name Mrs. Alexander Newton, Miss Louisa Vinning, Madame D'Anterny, Miss Rose, Mrs. Sunderland, Mr. J. L. Hatton, Mr. Winn, Mr. Delavanti, and others. In providing also what are called "entertainments," the committee have been eminently successful—witness those of Mr. Hatton and Mr. Buckland, and Mr. Nicholls' reading of *Macbeth*. To Mr. Spark, a member of the committee, and the conductor of the concerts, much is due not only for his services with his colleagues, apart from his public duties, but for the immense care and anxiety which it must have cost him in the training and practising of the chorus, which has not only been the theme of praise through all parts of the town, but the fame of which has even reached London itself, and we understand that Mr. Hatton, and indeed all competent judges, have been unanimous in pronouncing it one of the finest and best trained choral bodies they ever heard, and we must say that we are much indebted to Mr. Spark for his services, both in and out of the concert-room, and he deserves all the praise which has been bestowed upon him. A few words on Monday's concert and we have done. The performers were Mrs. Sunderland, Miss Megson, Miss Brown, Mrs. Gill, and Mr. Delavanti, with the chorus, and Mr. Spark, as conductor. The only *debutante* was Miss Megson, a young lady, we believe, from Wakefield, and a pupil of the celebrated Mrs. Wood, who made her first appearance in Leeds on this occasion: she appears to have a somewhat sweet and pleasing voice of moderate compass, but her apparently excessive nervousness in singing her first song, "Kathleen Mavourneen," entirely precluded us from forming any decided opinion as to her powers; her second song "Bonnie Dundee," made a much more favourable impression. We have not space to particularise the various pieces given by the other vocalists, all old favourites. Amongst those more entitled to notice we may mention Mozart's duet, "Who answer so demurely," (*Crudel perche*) by Mrs. Sunderland and Mr. Delavanti; "I am alone," by Mrs. Sunderland; Miss Brown's song, "Mary Astore," and Mrs. Gill's song, "Come o'er the stream, Charlie." Mr. Delavanti's comic humour was irresistible in "Lo the Factotum," and Hatton's "Dame Margery." We must not forget a "military duet" by Mendelssohn, for the piano-forte,

very skilfully played by Mr. Spark and Mr. James Broughton. The chorus sang their various pieces with accuracy and precision, and the "Singing for the million" by M. Delavanti and the chorus caused roars of laughter. The concert was a worthy finale to so excellent a series, and we shall look forward with anxiety to the opening of the next campaign, and in conclusion we sincerely wish every prosperity to the PEOPLE'S CONCERTS.—(*Leeds Intelligencer*, June 4th.)

LIVERPOOL GLEE AND MADRIGAL UNION.—This amateur body is entitled to some credit for its boldness in presenting a new and untried work to the Liverpool musical public. At its fourth performance on Wednesday evening, in the Great George Street Assembly Rooms, it performed a new cantata, "The Lyre," with great success, the composer accompanying it throughout, the overture being played on the pianoforte by Mr. George Hirst, and the composer. The music is very creditable, and it was well rendered, the solo parts being in almost every case excellently sung. The composer had hearty applause awarded to him at the end of the work. The rest of the concert consisted of a miscellaneous selection of glees, choruses and madrigals, which were given with admirable light and shade, without which these compositions lose half their beauty. Mr. Lidel conducted. The room was full, and the audience, to all appearance, highly pleased.—*Liverpool Mail.*

JULLIEN.

JULLIEN has arrived in London from his Continental tour. The renowned *maestro* is in the enjoyment of excellent health and spirits. He has purchased an abbey and grounds near Brussels, where he means to take up his continental headquarters in future years. He paid a visit to Meyerbeer at Berlin. The illustrious composer was delighted with Jullien, and presented him with the whole of the music of his *Struensee*, newly arranged by himself, and altered as to the finale, which Jullien intends presenting to the public at his Grand Testimonial Concert, performed by 300 instrumentalists. We record Jullien's arrival and Jullien's good health and spirits with infinite pleasure.

Miscellaneous.

ROYAL PRINCESS'S CONCERT ROOMS.—On Friday evening, a grand concert was given in the above rooms for the benefit of a charity. The room was fully and fashionably attended. The following popular vocalists, &c., kindly gave their gratuitous services:—Miss Stabbach, Miss Felton, Mrs. T. Distin, Miss M. Williams, Miss Ransford, and Messrs. Land, Young, Day, Percy, Hobbs, and Lawler; Sax Horns, the Messrs. Distin. The concert opened with Mendelssohn's part song, "The Hunter's Farewell." Mr. Day sang in good style, Allen's "Far Down a Valley." Miss M. Williams sang "Ne'er think I'll forget thee" beautifully, which was encored. Mr. Lawler sang "Largo al factotum" in first rate style and got an encore. Mrs. Distin sang the "Swallows" with much taste. The Messrs. Distin, in their concerted pieces were delightful. Mr. Distin, sen., performed a solo on the trumpet, "The Soldier tired," which was a marvellous piece of execution. Miss Stabbach sang in the most exquisite and touching manner Wrighton's "Sweet Home;" her other song, "The Golden Sun," accompanied by the composer, Mr. Land, was artistically rendered, and marvellously escaped an encore. Mr. J. Williams, as also Mr. Young, in their respective songs, left nothing to be desired. Miss Ransford was, in all she did, charming. The trio, "This magic-wove Scarf," was finely given by Miss Stabbach and Messrs. Day and Percy. The concert closed with Kueken's part song, "Soldier's love." The conductors were Mr. Land, Mr. John Wells, and Herr Anschuetz.

STRAND THEATRE.—MR. LEFFLER's farewell benefit took place on Friday last, when the house was crammed in every part, showing at once the public fully appreciated their old favourite. The bill, a very enticing one, was fully played out.

EMILE PRUDENT.—This celebrated Pianist is engaged to appear in Dublin, at the Philharmonic concerts, on the 23rd inst.

THE MISSES COLE AND MR. ALFRED GILBERT'S SOIREES.—The third and last of these Concerts of Classical Chamber Music came off at the New Beethoven Rooms on Wednesday, and attracted a numerous audience. The programme was well varied and excellent, although the term "classical" could scarcely be applied to it without some violence. There were, however, two genuine classical pieces given:—Beethoven's quartet in F, No. 1, op. 18, for two violins, viola, and violoncello; and Mendelssohn's sonata in D, op. 58, for pianoforte and violoncello. The executants in the above were Messrs. Alfred and Henry Holmes (violin), Mr. Colchester (viola), Herr Hildebrand Romberg (violoncello), and Mr. Alfred Gilbert (piano). The Misses Cole contributed a duet from *Jessonda*; a MS. song, "Give not a Sigh," by Miss S. Cole; a canzonet, "Truth in Absence," by Miss C. Cole; Mendelssohn's two-part songs, "I would that my love," and "May Bells," by the sisters twain, and Kücken's duet "The Swallows," ditto. Miss Charlotte Cole also took part in Macfarren's trio, "Good Night"—not the famous one from the *Devil's Opera*, by the way, but that written to Shelley's words, scarcely less beautiful,—with Mr. Walworth and Mr. Thornley. The fair and pretty sisters sang most charmingly. Nothing can be neater, more precise, or indeed more perfect, in the ensemble, than the singing of the Misses Cole. Their voices blend together very happily, and separately each voice is most pleasing in quality and skilfully managed. All their efforts were liberally applauded, and an encore not to be resisted followed Kücken's "Swallows." The other vocalists were Miss Chandler and Miss Jackson, of whom more anon.

MISS EDWARDS.—This talented pianist has announced a *matinée* to take place during the present month. Miss Edwards will be assisted by Madame Marchesi Graumann, Miss Birch, and Signor Marchesi as vocalists, and Herr Oberthur, (Harp) and Signor Piatti, (violoncello) as instrumentalists. Signor Fossi, one of the best accompanists, will preside at the piano-forte. Miss Edwards, though not often heard in public, bears the reputation of being one of the best interpreters of classical music in London.

MISS JANETTA AYLWARD.—We regret to inform our readers that this talented young artiste, who lately gained the King's Scholarship at the Royal Academy of Music, died on the 7th instant, after a few days' illness, aged 15 years and 6 months. Miss Aylward, who was much esteemed by all who had the pleasure of knowing her, was the daughter of Mr. Aylward, the highly respected Professor of Music, Salisbury.

HARP UNION.—The second concert of the series took place at Willis's Rooms on Tuesday morning, before a highly fashionable and a very crowded audience. There appears to have been one drawback to the pleasures of the *Matinée*. A young lady (our envoy on the occasion) remarked, "that she did not perceive a single gentleman among the audience." Whether the young lady alluded to the absence of gentlemen in general, or to a single gentleman in particular, we are not bold enough to ask. The remark, however, is recorded for the information of our lady readers; we hope the Harp Union will be gallant enough to remedy this grievance at their next concert, and recollect their motto, "Union is Strength." The ladies have not the power to exert themselves sufficiently this hot weather, to applaud the efforts of artists as they deserve, but no doubt they could summon enough energy to command their *beaux* to perform this necessary act of charity, and thus the artists would be cheered through their arduous labours, and their fair audience have the satisfaction of witnessing it. The selection of music performed on the occasion was excellent—there was a Sextuor for two Harps, Clarinet, Horn, Bassoon, and Contra-Basso, by Ferd. Ries, played by Messrs. Wright, Trust, Lazarus, Jarrett, Baumann, and Reynolds in excellent style. A Duo Brillante, (Pianoforte and Harp), by C. Oberthur, on subjects from *Lucrezia Borgia*, capitolly played by Mr. Aguilar and Herr Oberthur; this is the same duet we had occasion to notice so favourably when played at one of Mr. Aguilar's soirées. A Duet, (Harp and Concertina) played by Mr. T. H. Wright and Signor Regondi, in a manner that elicited general applause, followed by a duet composed by C. Oberthur, called *La Priere* (Melodie sans Paroles) Clarinet and Harp, beautifully played by Lazarus and Herr Oberthur. Then came Oberthur's Grand National Fantasia for three

Harps, introducing "March of the Men of Harlech," "The last Rose of Summer," "Pibroch of Donnill Dhu," "John Anderson my Joe," and "God Save the Queen," performed by Herr Oberthur, Mr. T. H. Wright, and Mr. H. J. Trust, played at Buckingham Palace, by command of Her Majesty. The next *morceau* was a Grand Duo Brillante for two Harps, by C. Oberthur, (on Meyerbeer's *Huguenots*), played by Herr Oberthur and Mr. T. H. Wright, (as performed before Her Majesty); then a Grand duo Concertante for two Harps, on subjects from *La Donna del Lago*, played by Mr. H. J. Trust, and Mr. T. H. Wright, and a Grand March for three Harps, composed by T. H. Wright, (dedicated by permission to Her Majesty the Queen), excellently played by T. H. Wright, Herr Oberthur, and Mr. Trust. Besides the above there was some excellent vocal music interspersed, viz.: Fesca's very pretty ballad, "My beloved one's fairy-like form," charmingly sung by Signor Ferrari, and deservedly applauded; the *Romanza E Preghiera*, composed by Rossini, entitled "Assisa a piè d'un salice;" "Deh! Calma, o' Ciel," *Otello*, sung by Madame Ferrari, and accompanied by Mr. T. H. Wright in a most efficient manner; two German songs, "Kornblumen," by Willmers, and "My love is like a damask rose," (*mein Liebst enie roth Ros*) a beautiful little song, composed by Carl Oberthur, sung to perfection by Herr Pischek; the admired Trio "The Troubadour," by G. A. Macfarren, sung by Madame Ferrari, Miss Bassano, and Signor Ferrari, deservedly applauded; the well-known Aria, "Ah! se tu dormi svegliate," (*Giulietta e Romeo*) by Vaccaj, beautifully sung by Miss Bassano, and accompanied by Mr. Wright on the Harp; and the admired Duet, "Voga o Tonio," (*La Regata Veneziana*) by Rossini, sung by Madame Ferrari and Miss Bassano in a style that quite delighted the audience. Herr Kuhe officiated as accompanist at the piano-forte in a manner that reflected great credit on his musicianlike intelligence, and the concert altogether gave great satisfaction.

THE "EARTHMEN."—A novel and highly interesting exhibition may now be seen in Regent Street, near Waterloo Place; consisting of two curious specimens of the human race called "Earthmen," from the great Orange River in South Africa. The one is a male and the other a female, of the respective ages of fourteen and sixteen; and their height does not exceed three feet four inches. They are the only specimens ever seen in Europe, and they possess peculiarities of habits, features, and growth, quite distinct from all other inhabitants of the globe. Judging from their manners, it may be inferred that the "Earthmen" might be moulded to almost any form of mind, and placed on a par with the more enlightened European; for they are exceedingly quick and intelligent, and possess a certain inquisitiveness that shows a laudable desire to be informed on various matters. They are unclad, save a short tunic round the waist; and their movements are light and graceful. They dance, play, and sing with seeming pleasure, and are ready to oblige when asked to do anything. They appear to be perfectly happy and comfortable, and are very communicative to visitors, and both speak the English language sufficiently to be understood in common parlance. They are exceedingly well formed, and display a well-rounded limb and general good symmetry. Altogether the "Earthmen" are well worthy of a visit, as specimens of an interesting race little known to the European. A good pamphlet, descriptive of their habits and peculiarities, may be obtained at the Exhibition Rooms.

M. ALEXANDRE BILLET.—This renowned pianist has just announced a *Matinée Musicale* to take place at his new residence, 36A, Upper Charlotte Street, Fitzroy Square, on Friday next. The programme is rich and rare, and holds out an immense treat for the lovers of the piano. M. Alexandre Billet has enlisted for assistants, Prudent, Vieuxtemps, and M. Paque, the violoncellist (instrumentalists); and Madame Greiffenhagen, and Herren Reichart and Brandt (vocalists).

OATLANDS GRANGE.—The visitors to the Camp at Chobham, in changing trains at Weybridge, will perceive a beautiful ravine of overhanging plantations close to the station. Over this ravine is the well-known Oatlands Grange, forming formerly a portion of the domain of the Duke of York. The Grange has just been bought for the Conservative Land Society for distribution amongst the members. The estate commands a magnificent view of St.

Ann's Hill, the residence of Charles James Fox, Chertsey, Windsor Castle, &c. The late King of the French is buried at Weybridge, which is within three quarters of an hour's distance from town by the South Western railroad.

THE ROUND HILL, BRIGHTON.—The ninth purchase of land for the Conservative Land Society has just been made at Brighton. The estate is known as the Round Hill, not far from St Peter's Church, at the top of the Steyne, and commands extensive views of the sea, town, and surrounding country. The property is close to the new promenade, called "The Level," and is at a short distance from the station from which the estate can be seen. The Round Hill being within the limits of the borough, gives votes then to Brighton and the Eastern division of the county of Sussex.

"ELENA"—Valse brillante, pour le piano, and "THE PAST IS ALL OUR OWN," ballad; sung by Miss Dolby; composed by Arabella Goddard.—The above compositions are from the pen of one of the most gifted young pianistes who have yet appeared before the musical public. It is seldom that great executants of music are good composers, but in the above works we perceive the germs of a talent, which, if properly cultivated, will not fail soon to arrive at maturity. The "Elena Waltz," played by M. Jullien's orchestra last season at Drury Lane, is a brilliant composition; the melody graceful and flowing in the extreme, has a melancholy character about it, which lingers long upon the ear of all who have been listening to it. The modulations are musician-like, and the harmonies are unexceptionable. We have no doubt the "Elena Waltz" will be seen on the pianofortes of all who have a refined taste and a feeling for the beautiful in music. The melody of the ballad, "The past is all our own"—an elegant composition—is of the same melancholy yet winning character as that of the waltz, and the accompaniment, rich in beautiful harmonies, is blended with it in a thoroughly musician-like manner. From the lips of the fair vocalist, Miss Dolby, to whom it is dedicated, it cannot fail to produce a great effect. The words, by Mr. Desmond Ryan, are greatly superior to ordinary ballad verses; they are quite poetical. —(Dublin Paper.)

TO CORRESPONDENTS.

ERRATA.—In the article on Hindoo Music, from T. H. Tomlinson's lectures, for "Parbrettee" read Parbuttee, and for "Raik Gopaul" read Naik Gopaul.

RECEIVED FOR REVIEW.

Stephen Heller.—Op. 81.—24 Preludes in all the keys of the pianoforte. Ewer and Co.

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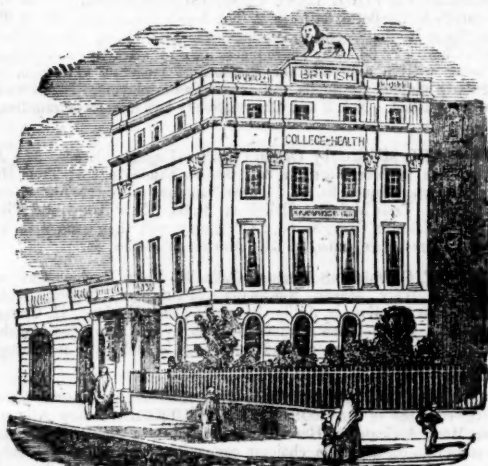
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PARISIAN MILLINERY DEPOT. To Cash Purchasers who are anxious to combine the newest and most becoming fashions with the strictest economy, we are now selling the most fashionable and the most becoming bonnets that can be procured in rich French satin or glace silk, 12s. 6d. to 16s. 9d.; mourning bonnets of best patent crape, 14s. 6d. to 10s. 6d.; widow's with veil, 14s. 6d. to 18s. 6d.; Dunstable whole straws, new shape, 2s. 11d. to 5s. 6d.; fine Lutons, 2s. 11d. to 5s. 6d.; fine rice straws, 3s. 6d. to 5s. 6d.; Paris made Leghorn hats, 3s. 6d. to 8s. 6d.; rich fancy Tuscan, 3s. 6d. to 5s. 6d.; children's Leghorn hats, new shapes, 3s. 6d. to 5s. 11d.; sun-shade flaps, 6s. 6d. to 12s. 6d.; pretty morning caps, 1s. 11d. to 3s. 6d.; dress caps, head-dresses, &c., 3s. 6d. to 6s. 6d., at Cranbourne-house, No. 89, Cranbourne-street, or at Economy-house, No. 48, Cranbourne-street, Leicester-square. Proprietors, E. WOOLLEY and Company.
Apprentices and Improvers Wanted.

THE TEA-DUTY IS NOW REDUCED,

AND we are enabled to sell prime Congou Tea at 3s. per lb., the best Congou Tea at 3s. 4d.—Rich, rare Souchong Tea at 3s. 8d.—Good Green Tea at 3s. 4d. to 3s. 8d.—Prime Green Tea at 4s.—and Delicious Green Tea at 5s. We strongly recommend our friends to buy Tea at our present prices, as Teas are getting dearer. Those who purchase now will save money.
The best Plantation Coffee is now 1s. per lb. The best Mocha 1s. 4d.
Teas, Coffees, and all other goods sent Carriage Free, by our own vans and carts, if within eight miles; and Teas, Coffees, and Spices sent carriage free to any part of England, if to the value of 40s., or upwards, by Phillips & Co., Tea and Colonial Merchants, 6, King William-street, City, London.



BRITISH COLLEGE OF HEALTH, Hamilton Place, New Road, London. The principles of the Hygeian or Morisonian System, are contained in the following propositions:—1. The vital principle is in the blood. 2. Every thing in the body is derived from the blood. 3. All constitutions are radically the same. 4. All diseases arise from impurity of the blood, or, in other words, from acrimonious humours lodged in the body. 5. Pain and disease have the same origin; and may therefore be considered synonymous. 6. Proper Purgation by vegetables is the only effectual mode of eradicating disease. 7. The discovery of a **VEGETABLE COMPOUND**, capable of being digested, and mixing with the blood, so as to impart to it the energy requisite for ridding the body of all impurities, was a desideratum. 8. This discovery was made by James Morison, the Hygeist, in the composition of Morison's Pills, the Vegetable Universal Medicine of the British College of Health, Hamilton Place, New Road, London.

MORISON'S VEGETABLE UNIVERSAL MEDICINES.

None are genuine unless they come direct from the College as above, with the words, "Morison's Universal Medicines," on the government stamp. See List of duly authorized agents.—No chemists or druggists are authorized to sell Morison's Pills.
Dated this 2nd May, 1851. (Signed) MORISON & Co., Hygeists.

Sold in Boxes at 74d., 1s. 14d., 2s. 9d., 4s. 6d., and Family Packets, containing three, 4s. 6d. Boxes, 11s. each. Also the Vegetable Cleansing Powders, 1s. 14d. per Box. List of Agents duly authorized to vend Morison's Pills, the Vegetable Universal Medicines, in London and its Vicinity.

John Lofis, Jun., the Hygeist Office, 262, Strand; Mr. Field, 65, Regent-street; Mr. Lofis, 1, Park-place, Mile End-road; Dietrichsen and Hannay, Perfumers, 63, Oxford-street; Mr. J. Kaines, 29, New-road, St. George's East; Mrs. E. Dare, 55, Watling-street; Mrs. Foulser, 8, Townsend-street, Old Kent-road; Mr. Rayner, 125, Tottenham Court-road; Mrs. Marchant, Walham Green; Mr. Norbury, Post Office, Brentford; Mr. Batten's Library, Clapham; Mr. J. Dimmore, 53, Great Chart-street, East-road, Hoxton; Mr. R. Johnston, Perfumer, 68, Cornhill; Mr. William Hallett, 68, High Holborn; Mr. Porritt, Bookseller, Deptford; Mrs. Norris, Library, Staines; Mr. Wm. Winn, 22, Hermitage-street, Paddington-green; Mr. Sage, North-street, Finsbury-market.

NEW WORK BY STEPHEN HELLER.

TWENTY-FOUR PRELUDES (in all the keys) for the Piano-forte, in Two Books, at 4s. and 5s. each.

The many admirers of the enthusiastic and fanciful Heller, will hail this announcement with delight, particularly when they are assured that these charming compositions fully sustain his long and justly earned reputation. They are far more than what might be understood by the modest title of "Preludes," like everything that Heller writes, they are full of the most finished poetry and sentiment.

Ewer and Co., 390, Oxford-street.

RIMMEL'S TOILET VINEGAR,



AS EXHIBITED in the Fountains at the Dublin and New York Great Exhibitions, is far superior to Eau de Cologne as a tonic and refreshing Lotion for the Toilet or Bath, a reviving Perfume, a pleasant dentifrice, and a powerful disinfectant for apartments or sick rooms. Its numerous useful and sanitary properties render it an indispensable requisite in all families. Price 2s. 6d. and 5s. Sold by all Chemists and Perfumers, and by

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Ask for Rimmel's Vinegar, as there are many Counterfeits.

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MR. HOWARD, Surgeon-Dentist, 52, Fleet Street, has introduced an entirely new description of Artificial Teeth, fixed without Springs, Wires, or Ligatures, at strictly moderate charges. They so perfectly resemble the Natural Teeth as not to be distinguished from the originals by the closest observer. They will never change colour or decay, and will be found very superior to any Teeth ever before used. This method does not require the extraction of roots or any painful operation, and will give support and preserve teeth that are loose, and are guaranteed to restore articulation and mastication. Decayed Teeth rendered sound and useful in mastication.

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The first tooth powder extant, both as to cleanliness in using and effectually realising beautiful Teeth, is

ROWLAND'S KALYDOR.

DURING several years past this unique Powder, as a purifier, embellisher, and preserver of the Teeth and Gums, has been patronised (almost exclusively) by Royalty and the Nobility, and is now universally appreciated as possessing renovating qualities—unequalled by any Dentifrice of the age. This justly celebrated toilet appendage is a Vegetable White Powder of great brilliancy, and as cleanly in application as felicitous in result. As an Anti-Scorbutic it totally ejects defect, and renders the Teeth and Gums impervious to decay from youth to age; it bestows the most radiant whiteness on the enamel, accompanied by a beautiful polish, which considerably adds to their beauty. At the same time it will be found to thoroughly eradicate all tartar and concretion, remove spots of incipient decay, render the gums firm and red, fix loose teeth firmly in their sockets, and above all, is distinguished for its aromatic influence in giving sweetness to the breath.—Price 2s. 9d. per box.

CAUTION.—The words "ROWLAND'S ODONTO" are on the Label, and "A. ROWLAND and SON, 20, HATTON-GARDEN," on the Government Stamp, affixed on each box. Sold by them, and by Chemists and Perfumers.

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HOLLOWAY'S PILLS.

INFALLIBLE Cure of a Stomach Complaint, with Indigestion and Violent Head-aches. Extract of a Letter from Mr. S. Gowen, Chemist, of Clifton, near Bristol, dated July 14th, 1852. To Professor Holloway, dear Sir,—I am requested by a lady named Thomas, just arrived from the West Indies, to acquaint you that for a period of eight years, herself and family suffered from continual bad health, arising from disorders of the Liver and Stomach, Indigestion, loss of Appetite, violent Head-aches, pains in the Side, Weakness, and General Debility, for which she consulted the best men in the colony, but without any beneficial result; at last she had recourse to your invaluable Pills, which in a very short time effected so great a change for the better, that she continued them, and the whole family were restored to health and strength. Further she desires me to say, that she has witnessed their extraordinary virtues in those complaints incidental to children, particularly in cases of Measles and Scarlatina, having effected positive cures of these diseases with no other remedy. (Signed) S. GOWEN.

These celebrated Pills are wonderfully efficacious in the following complaints:—Ague, Constipation of Bowels, all kinds of Liver complaints, Ulcers, Asthma, the Bowels, Lumbago, Vertigo of all kinds, Rheumatism, Bilious Complaints, Consumption, Gout, cramps or King's Weakness from the Dropsy, Head-ache, Evil whatever cause, Skin, Dysentery, Indigestion, Sore Throats, &c., &c., Bowel complaints, Erysipelas, Inflammation, Tic Douloureux, Colic, Faintness, Tumours.

Sold at the Establishment of Professor HOLLOWAY, 24, Strand (near Temple Bar), London, and by all respectable Druggists and Dealers in medicines throughout the civilized world, at the following prices—1s. 14d., 2s. 9d., 4s. 6d., 11s., 22s., and 33s. each Box. There is a considerable saving by taking the larger sizes.

N.B. Directions for the guidance of Patients are affixed to each Box.

CONCERTINA CONCERT.

MR. RICHARD BLAGROVE'S CONCERT will take place at the Concert Rooms, 71, Mortimer Street, on Friday Morning, June 17, commencing at half-past Two o'clock, when he will be assisted by Madame Doria, Miss Dolby, Miss Ransford, Signor Bottesini, Mr. W. H. Blagrove, Mr. Frank Bodda, &c. Tickets 5s. Stalls, 7s. To be had at the Rooms.

TO FRENCH OR GERMAN MUSICIANS,

GERMAN PREFERRED. A Maitre de Danse, residing in Edinburgh, is in want of a Musician to attend him at his classes. A year's engagement will be given, and a fair salary. No great proficiency as a Violinist is required further than being able to execute the ordinary dance music. Apply immediately, addressed to Mr. care of Messrs. Robertson and Scott, News Agents, Edinburgh.

MR. BENSON

Has the honour to announce to his Pupils and Friends, that his

ANNUAL CONCERT

Will take place

AT THE ROOMS OF THE REUNION DES ARTS,

76, HARLEY STREET,

ON FRIDAY EVENING, JUNE 17TH, 1853.

Vocalists—Miss Poole, Madame Weiss, Miss Kathleen Fitzwilliam, and Miss Dolby; Mr. Benson, Mr. Foster, Mr. Cummings, Mr. Whitehouse, and Mr. Weiss. Instrumentalists—Pianoforte, Mrs. Henry Thompson (late Miss Kate Loder); Violin, Mr. Dando; Violoncello, Mr. Hancock; Concertina, Signor Regondi.

In the course of the Evening some

ENGLISH GLEES AND MADRIGALS

Will be performed.

Conductor, Mr. LINDSAY SLOPER.

To commence at Eight o'clock.

Single Tickets, 10s. 6d. each. Family Tickets (to admit three), £1 1s.

To be had at all the principal Music-sellers, and at Mr. Benson's Residence, 16, Gloucester-street, Belgrave-road, Fimlico.

**SAX'S CORNETS, SAXOPHONES, SAX HORNS, &c.**

RUDALL, ROSE, and CARTE, Patentees of the only Prize Flutes, and manufacturers of Military Musical Instruments, beg to announce to the commanding officers of Her Majesty's Army and Navy; the Masters of Bands, and the Musical Public, that they have been appointed the **SOLE AGENTS IN GREAT BRITAIN** for the sale of Sax's celebrated Instruments—the Sax Cornets, Sax Trombas, Sax Horns, Sax Trombones, Bombardons, and his new and beautiful toned instrument, the Saxophone. They have made such arrangements with M. Sax (to whom was awarded the only Council Medal for Military Instruments at the Great Exhibition) as will enable them to supply his Instruments direct from his own manufactory, at prices not higher than those charged for the numerous imitations of them. The security and advantages thus afforded will be obvious. M. Sax's Instruments, among which are several new models, may be seen at Rudall, Rose, and Carte's, 100, New Bond Street.

Messrs. Rudall, Rose and Carte beg to subjoin the following letter, which they have received from Mr. Sax.

Paris, 28th May, 1853.

To Messrs. Rudall, Rose, and Carte,
Gentlemen,—I accept your proposals relative to the sale of my instruments in England; and I am happy to think that owing to the arrangements entered into by us, which constitutes my sole Agents in Great Britain, I shall be worthily represented, at the same time that the Public will be no longer misled by those who appropriate the goods of others.

There have been issued, under the cover of my name, a crowd of counterfeit Sax Horns, and other Instruments invented by me, which the purchaser necessarily thought came from my manufactory, but to which I never put a hand. My reputation must have been very firmly established in your country, to have withstood the effects of so much tending to injure it. But now there need be no further mistakes of this kind. Every one who purchases my instruments from you, will know of a certainty that they are manufactured by me.

I do not doubt, Gentlemen, but that with your activity and commercial habits, you will soon realise a large amount of business, by promoting the sale of many instruments which are at present but little known among you; but which, I may be allowed to say, cannot fail to obtain a brilliant success, not only with Musicians and Connoisseurs, but with Amateurs. We shall thus be rendering a great service to the Musical Art, and to ourselves at the same time.

Accept, Gentlemen, my warm salutations,

ADOLPHE SAX.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.
Under the Patronage of Her Grace the Duchess of Sutherland.

HERR L. JANSA

BEGS to announce that he will give a Grand Morning Concert at the above Rooms, on Monday, June 20th, 1853, at half-past Two o'clock, on which occasion Herr Jansa will be assisted by the following Artists. *Mdlle. Agnes Bury, and Miss Hudhart; Herr Theodore Fornes, (First Tenor at the Royal Opera, Berlin,) Herr Reichart, Herr Pischeck, and Herr Standigl. Instrumentalists—*pianoforte, *Mdlle. Claus; Violin, Herr Jansa. Conductor, Herr Jansa.* The orchestra will be full and complete, and will perform a new Symphony composed by Herr Jansa. Further particulars will be duly announced. Subscribers' Tickets, 5s. Reserved Seat, 7s. Subscribers' Family Tickets to admit Four, £1. May be had at all the principal music-sellers; and of Herr Jansa, 19, Mornington Crescent.

BANK OF DEPOSIT.

INVESTMENT OF CAPITAL AND SAVINGS.

PERSONS desirous of Investing Money, are requested to examine the plan of the National Assurance and Investment Association, by which a high rate of Interest may be obtained, combined with perfect security. Prospectuses and full information may be had at the Office, or sent, post free, on application.

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Trafalgar Square, London.

PETER MORRISON,
Managing Director.

I. AND I. ERAT,

PATENT HARP MANUFACTURERS, 23, Berners-street,
Oxford-street, beg to inform the nobility, gentry, and the public, that they are now manufacturing a light and elegant small-sized double-movement Harp, strongly recommended by the faculty for the use of young ladies and those of delicate health, the large harp being found much too heavy for general practice. A large assortment of instruments for sale or hire. Harps and pianos taken in exchange; repairs of all kinds executed. The suspension sounding board, as invented by I. and I. Erat, for N. C. Bochsa; see his First Six Weeks' Instruction for the Harp. Tuning attended to. Strings and every requisite always on hand.

LINDSAY SLOPER'S

EDITION OF

PIANOFORTE WORKS,

CAREFULLY REVISED AND CORRECTED BY THE EDITOR.

No.		by	s. d.
1.	L'Absence	by Felicien David	3 0
2.	Reverie	" ditto	2 0
3.	Souvenir de Reissiger	" Ferdinand Beyer	2 6
4.	Valse Brillante	" Fred. Burgmuller	3 0
5.	Valse de Salon	" Ambrose Thomas	3 0
6.	Kriegers-Lust-Marsch	" Ferdinand Beyer	2 6
7.	Le Torrent	" Marceilhau	2 6
8.	Air and Var. in F major	" Mozart	2 0
9.	Ditto " A major	" ditto	3 6
10.	Ditto " G major	" Beethoven	2 0
11.	Reverie " G	" Henri Rosellen	2 0
12.	La Figlia del Reggimento	" Wolff	3 0
13.	Notturmo [Raphael]	" Comettant	2 0
14.	La Femme du Marin	" Kalkbrenner	2 6
15.	Souvenir de Kucken	" Ferdinand Beyer	3 0
16.	Bolero	" Charles Mayer	3 0
17.	Lucrezia Borgia	" E. Prudent	2 6
18.	Galop Militaire	" Charles Mayer	3 0
19.	Russian Hymn	" Ferdinand Beyer	2 6
20.	Moonlight Sonata, in C sharp Minor	" Beethoven	3 6
21.	Andante in F	" ditto	3 0
22.	Sonata, Op. 49, No. 1.	" ditto	2 6
23.	" No. 2.	" ditto	2 6
24.	L'Invitation pour la Valse	" Weber	3 0
25.	Consolation	" Dussek	3 0
26.	Sonata Op. 24 [ded. to Mrs. Chinnery]	" ditto	3 0
27.	Gondellied	" Mendelssohn	1 0
28.	Exercises and Scales	" Herz	4 0
29.	La Favorite	" Charles Voss	4 0
30.	Agathe von Abt, Op. 110.	" Ferdinand Beyer	2 6
31.	Etude de la Velocite	" Czerny	10 6
	or in Two Parts	"	each 6 0
32.	Second Galop Militaire	" Charles Mayer	3 0
33.	Les Cloches du Monastere	" Lefebure-Wely	3 0
34.	Les Regrets	" Henri Cramer	2 0
35.	Le Desir	" ditto	2 0

TO BE CONTINUED.

Campbell, Ransford, and Co., Music Sellers and Publishers, 53, New Bond Street, London.

HARMONIC UNION, EXETER HALL.

CONDUCTOR, MR. BENEDICT. Thursday, June 16th.—
 Frank More's Fridolin; Mendelssohn's Midsummer Night's Dream, and a
 Fantasia on the Pianoforte, M. Emile Prudent. Principal Vocalists—Miss Louisa
 Pyne, Miss Dolby, Miss Freeman, Miss Ransford; Mr. Sims Reeves, Mr. Weiss.
 Band and Chorus above 500 Performers. Tickets 3s., 5s., and 10s. 6d., at the Office,
 5, Exeter Hall. The Subscription is One, Two, and Three Guineas per annum.

HERR B. HILDEBRAND ROMBERG

HAS the honour to announce that his **CONCERT** will take
 place at **WILLIS'S ROOMS**, King-street, St. James's, on **FRIDAY, JUNE 24th**,
 at 3 o'clock.—Vocalists: Mdle. Jenny Baur, Mdle. Hermann, and Herr Kumpel.
 Instrumentalists: Herr Pauer, M. Vieuxtemps, Herren Graf, Ries, and Hildebrandt
 Romberg. Conductor: Mr. Charles Horsley. Tickets, 7s. each; Reserved Seats,
 10s. 6d.; at Cramer, Beale and Co's., Ewer and Co's., and Hildebrand Romberg, 6,
 Manchester-street, Manchester-square.

MR. FRANK BODDA'S CONCERT

AT the **HANOVER SQUARE ROOMS**, **WEDNESDAY**
EVENING, JUNE 15th.—Mdle. Anna Zerr, Mdle. Angri, Misses Birch,
 Poole, Fitzwilliam, Lascelles, E. Birch, Misant, and Dolby; Mr. Sims Reeves, and
 Herr Fischek, Messrs. Alfred Pierre, Land and Frank Bodda. Pianoforte, Mrs.
 Thompson; Violoncello, Herr Hausmann; Concertina, Signor Giulio Rigondi;
 Conductors, Signor Schira, Signor Pilotti, Mr. Land and Mr. Frank Mori. Reserved
 Seats 10s. 6d.; Single Seats 7s.; at the principal Music Warehouses, and Mr. Frank
 Bodda's residence, 42, Hart-street, Bloomsbury-square.

MDLLE. CLAUSS

BEGS to announce her **MORNING CONCERT** will take place
 at **WILLIS'S ROOMS**, on **WEDNESDAY, JUNE 15th**. Mdle. Clauss will
 perform, with Herr Molique and Signor Piatti, Mendelssohn's trio No. 2; the Suite
 in F minor, from Handel's Suite des Pieces; Beethoven's Grand Sonata, dedicated
 to Count Waldstein, No. 1 of the Suite des Pieces, by Sterndale Bennett; Lieder ohne
 Worte, by Mendelssohn; and Weber's rondo in E flat. Vocalists—Madame Pauline
 Viardot Garcia, Signor Gardoni, and M. Jules Lefort. Conductor—Mr. Frank Mori.
 Tickets, 10s. 6d. Reserved Seats, 15s. At Cramer, Beale and Co.'s 201, Regent-st.,
 and the principal music-sellers.

MISS EDWARDS

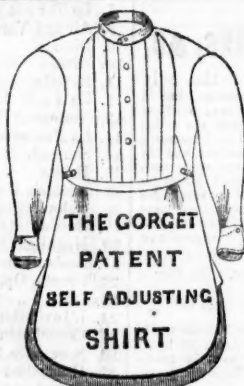
HAS the honour to announce that her **MATINEE MUSICAL**
 will take place at the **NEW BEETHOVEN ROOMS**, on **TUESDAY, JUNE 21**,
 at half-past Two o'clock, when she will be assisted by the following eminent artists:
 Miss Birch; Madame Marchesi Graumann; Signor Marchesi; Signor Piatti; Herr
 Oberthur; and Signor Fossi. Reserved Seats, 10s. 6d. Unreserved, 7s. 6d. Tickets
 to be had of the principal music-sellers, and of Miss Edwards, at her residence, 7,
 Sloane Terrace.

THE
ELLIPTIC COLLAR,
 TO FASTEN AT THE BACK.



WITH PATENT ELASTIC FASTENING

A MOST PERFECT AND EASY FITTING,
SHIRT, and, by a simple invention of the Patentee
 adjusts itself to all movements of the body both back and
 front, either walking, sitting, or riding.—Price, including
 the Registered Elliptic Wristband, 42s. the half-dozen.
 The **ELLIPTIC THREE-FOLD COLLAR**, quite unique in
 all shapes, with Patent Elastic Fastening, 12s. the dozen.
 The Patent Elastic Collar Fastening can be attached to
 any Collar, opening back or front. Six sent by Post on
 receipt of 13 Postage Stamps.



Illustrated Price Lists forwarded free.

PATENTEES.

COOPER AND FRYER, Removed Next Door to the **Haymarket Theatre**.

MADAME VERDAVAINNE

HAS the honour to announce that her **Annual GRAND**
MORNING CONCERT will take place at the **Hanover Square Rooms**, on
Wednesday, June 15, to commence at half-past Two o'clock, on which occasion she
 will be assisted by the following eminent artists. Vocalists—Mesdames Louisa
 Pyne, Hermann, and Herr Fischek. Instrumentalists—Madame Verdavainne
 Messrs. Boleyn, Reeves, Vieuxtemps, and Hausmann. Conductor, M. Jaque.
 Herz. Reserved Seats and tickets may be had of Mad. Verdavainne, 17, Rutland
 street, Regent's Park, and of Robert W. Ollivier, 19, Old Bond Street.

MR. BRINLEY RICHARDS'

SECOND Performance of Classical and Modern Pianoforte
 Music on **FRIDAY MORNING** next, **JUNE 17**, at the **Hanover Square Rooms**.
 Miss Messent, Signor Gardoni, Mr. Weiss, and Signor Piatti. Mr. Walter Macfarren
 will accompany the Vocal Music. Mr. Brinley Richards will play Beethoven's Sonata
 Caractéristique; and Bennett's Duo Sonata with Signor Piatti. Mr. Richards will also
 perform for the first time, his Grand Variations on "Rule Britannia" (dedicated to
 Miss Goddard); the "Vision," Romance; and "La Fiedola," Scherzo. A select
 chorus will sing some Welch National Melodies arranged as part songs. The Third
 and Last Performance will be on Monday, July 15.

MISS GREENFIELD'S

(The Black Swan)

GRAND EVENING CONCERT, at **Exeter Hall**.—In conse-
 quence of the unprecedented success obtained by Miss **GREENFIELD** (the
 American vocalist), on Tuesday last, at the **Hanover-square Rooms**, in presence of
 the Duchess of Sutherland and a numerous assembly of nobility and gentry, she is
 induced to give a **SECOND CONCERT**, on an extended scale, at **Exeter Hall**, on
WEDNESDAY, JUNE 16, on which occasion she will be assisted by the following
 eminent artists:—Vocalists—Mesdames Louisa Pyne, Rita Favanti, Dolby, Wokle,
 (late Fanny Russell), Stabach, Ursula Barclay; Messrs. Sims Reeves, Gardoni,
 Brandt, Cotton, and Fischek. Pianoforte—Miss Kate Loder, and her pupil, Miss
 Rosina Bentley. Violin—Dr. Valadares. Violoncello—Signor Piatti. Contra Bass
 —Signor Bottesini. Sax Tube—Mr. Henry Distin. Pianist Accompagnateur—Mr.
 T. Stevens; and the celebrated band of the **Orchestral Union**, conducted by
 Mr. Alfred Mellon. Numbered Seats, 7s. 6d. Reserved Seats, 5s. Tickets, 1s., 2s., and
 3s. each. To be had at all the principal music warehouses and libraries, and at the
 Ticket Offices in the Strand. Full particulars may be obtained at Robert W.
 Ollivier's, 19, Old Bond-street, Piccadilly.

MUSICAL UNION.

H. R. H. PRINCE ALBERT, Patron. TUESDAY, JUNE
14. WILLIS'S ROOMS, Quartet, B minor (No. 68, Fleyel) Haydn: Trio
 in D, op. 70, Beethoven; Quartet, E flat, No 5, Mendelssohn; Sonata, piano, op.
 47, F. Hillery. Executants—Vieuxtemps, Goffrie, Henry Blagrove, and Piatti.
 Pianist, Kapellmeister Ferdinand Hiller (his first appearance at the Musical
 Union). Tickets, half-a-guinea each, to be had at Cramer and Co's., Regent-street,
 Chappell and Ollivier's, Bond-street. Doors open at 3 o'clock. J. ELLA, Director.

THE
ELLIPTIC COLLAR,
 TO FASTEN IN FRONT.



WITH PATENT ELASTIC FASTENING.

DIRECTIONS FOR MEASUREMENT.

1. Round the Chest, over the Shirt.
 2. Round the Waist, over the Shirt.
 3. Round the Neck, middle of Throat.
 4. Round the Wrist.
 5. Length of Coat Sleeve, from centre of Back
down seam of Sleeve, to bottom of Cuff.
 6. Length of Shirt at back.
- The first four measures must be taken tight.
 Say if the Shirts are to open back or front.
 If with Collars attached (3s. the half-dozen extra.)
 If Buttons or Studs in front.
 If Buttons or Studs at Wrist.